

THE LARGEST WRITER'S MAGAZINE

Writer's Digest

WHY WRITE A NOVEL?

By Jack Woodford

What with the war, the lack of time, the great gamble involved in wrestling with a book publisher and the book buying public, all writers have asked themselves **why** in the name of God they should write a novel . . . today. Jack Woodford comes up with the only answer we ever knew. If you accept it, we'll lay odds that you write a book.

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September

TWENTY-FIVE CENTS



A CHALLENGE

TO FREE MEN ABOUT TO WIN A WORLD WAR

WHAT WILL HAPPEN to us and to the world when peace comes? This question is more important than your business or mine and I'm using this paid-for space to discuss it without arguing with an editor.

We are fighting a war to remove a menace to our way of life. But what is our way of life? According to official propaganda, it is based upon the four freedoms "guaranteed by the Constitution": free speech, rights of trial, assembly, religion. This common conception of democracy as a privilege given us, assured to us, on certain conditions by powers or documents outside ourselves, is false. If we are to offer our ideal of democracy to other nations when peace comes, we must have a better understanding of it than this.

What is our democracy essentially? The Declaration of Independence celebrated a revolt against excessive government. The Constitution is a plan for self-government. In it the American people said in effect to the whole world: "We will in our states, counties, towns, govern ourselves in all matters except war and the few measures necessary for the 'general welfare,' and if after a war, or at any other time, the boys in Washington have overstepped the authority given them, we'll clean them out and elect others who will do what we tell them."

The Constitution guarantees nothing, not even the four freedoms. A guarantee implies a contract, an agreement. There is no need for a guarantee of rights we have always possessed and never parted with. The Constitution is merely a covenant among ourselves as national citizens that we will concede a few limited powers to a national government to care for the national safety and arbitrate, if necessary, among the states. If the government violates this limitation of its rights, as it most certainly has again and again in recent years, the citizens as a whole should take action either to expand those rights or elect other officials who will heed the most basic law of the land. And the procedures for such action by the citizens will be found in the Constitution itself, in Article Five and elsewhere.

Under the regimenting pressures of war the spirit of self-government weakens. War with its terrible need of centralized control breeds fear of government, our own creation, and citizens tend to become subjects. Is it possible that our success in dealing death abroad will cost us our way of life at home?

American democracy was conceived in fear of too much government, born in grim determination to retain control of officials, and nurtured in a sort of divine faith that the people alone can determine what is good for them. If we are again fighting to make the world safe for our ideal of democracy, this is it. Our armies can't, our government won't, remind us of the true meaning of our heritage of freedom or help us preserve it. We must do it ourselves. Today soldiers are our heroes but tomorrow, with victory won, we shall need thinking, individually responsible, freedom-loving citizens. They alone can restore self-government to our nation and show the way to peace for the world.

Back to business. We recommend that you send for our 6,000 word pamphlet on agents, learning, talent, and our methods of helping writers. It is called "Literary Services" and is free. All questions answered personally and promptly.

Stillwater *Thomas H. Uzzell* Oklahoma
Camelia W. Uzzell

FORUM



Catchy Ideas

Sir:

I hasten to say that Frank Dickson's invaluable column, "An Idea A Day," has brought results that pay for my subscription again, and again, and again.

You see, I'm a reporter with the Perth Amboy *Evening News* and when I found the managing editor tearing his hair out for feature articles, I promptly dug up the issues of W. D. with Dickson's columns and gleaned some catchy ideas. Four articles published to date have brought me a five-dollar-a-week raise. Without my asking for it!

So hurray for Dickson—and 31 days a month!

PAUL KOSENE,
Perth Amboy *Evening News*,
Perth Amboy, N. J.

Brazilian Adventure

Sir:

Congratulations on the twenty-second year of your publication. It is an exceptionally fine magazine.

After the war I hope to found a colony in the Amazon basin of Brazil, South America.

The tentative plan includes a list of fifty settlers from the U. S., men of excellent character and intelligence.

If any of your subscribers are interested at this early date, have them write me. I'll give them the details but action will come only when the Axis have bitten the dust.

KORAC SLOGOFF,
Korac, the jungle boy,
5457 Berks Street,
Philadelphia, Pa.

Greenwich Writers

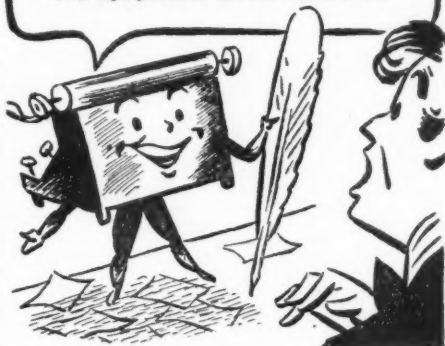
Sir:

Could you tell me if there is a writer's club or group of commercial writers meeting in Greenwich Village, New York City? I'm not interested in *Art and Beauty* but in writers who are trying to make their living by selling pulp or slick, fiction or non-fiction.

If there isn't such a group could you put in a word saying I'd like to form such a club and would be glad to hear from those interested?

ELINOR WENDY,
21 Jones Street,
New York City.

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Shucks, Winnie, We're Not So Young Anymore, Either

Sir:

Herewith lone spondoolik since I find the WRITER'S DIGEST is one of the few things I can't live without. I celebrated July 4th by taking a header down some stairs, carpeted, fortunately, but still somewhat unresponsive. The odd result is that I wrote thirteen Christmas articles, of which I have already sold three.

You probably don't remember that I have been struggling along for yurs and yurs with the W. D. Now I am out of the stenographic harness and can write all the time. Have sold around \$300.00 worth in the past few months and have 12 more checks on the way—not large but nice to get. Got into *She* recently and had an article in this month's *Catholic World*. *Boys Today*, who pay well and promptly, have taken three items and I whammed them a fourth recently. Another Catholic magazine paid me \$10.00 each for two 500-word items.

Well did not mean to send you my biography but I know you take a friendly interest in all your subscribers, big and little. This might encourage some beginner, however, as I guess nobody could beat my list of rejections—and I am now enjoying the ripe age of 63—so there is aye hope.

Incidentally, I have whiled away the tedious time when baking my injured knee (hope I am not being unmaidenly) by reading this year and last year's WRITER'S DIGEST with the result that I found some markets for some items in the "seemingly hopeless" file and sent them along. Prayers of the congregation requested.

Sincerely and with a very real appreciation of your magazine,

WINIFRED HEATH,
644 South Lucas Avenue,
Los Angeles 14, Calif.

Sir:

The American Legion Magazine is strong for the gag cartoon, which it regards as the finest leaven for "the back of the book". Right now we have enough cartoons on hand to do us for the October and November issues. With further paper curtailment in the offing we shall probably not be in the market before the first of the year. With January we hope to get on a basis of ten or twelve gag cartoons per issue.

ALEXANDER GARDINER, Editor,
The American Legion Magazine,
One Park Avenue, New York.

• For Cartoon Markets, see page 25.

Johnny Did a Job

Sir:

The editors of WRITER'S DIGEST needn't worry about whether or not their publication is read. It is. Since the article, "*The Catholic Field Has Treated Me Well*," by John Patrick Gilless,

Writer's Digest is your best introduction when writing advertisers.

appeared in your July issue we have received many manuscripts. Johnny did a nice piece of work in his article and SJM is proud to call him a regular contributor. One new aspirant for a place in SJM complained that past issues of WRITER'S DIGEST haven't done us justice. But since then we've upped our rates and frequently pay upon acceptance instead of waiting until publication. The author in question was pleasantly surprised to receive a check larger and sooner than expected.

REV. LUKE EBERLE, O.S.B., Editor,
St. Joseph Magazine,
Mt. Angel, P. O. St. Benedict, Ore.

This is What We Live For

Sir:

Just wanted to tell you that the July issue of WRITER'S DIGEST paid back with interest all I've spent on subscriptions over these many years.

The article on Catholic Markets interested me so much that I tried them and sold! I had never sent anything to a Catholic Magazine before. The fast reports and heart-warming letters were a delightful revelation.

Then I gave the article on Greeting Card Verse a thorough study and grabbed my pen. Result—more sales! It was almost too much to believe!

My sincere thanks to John Patrick Gillese, George Stanley Shaw, and the DIGEST for the information that launched me in two new fields at the same time.

NORA WHITE,
Huntingdon, Tenn.

Lambs' Gambol

Sir:

By the way, a letter under the caption "Wings" in the May number of your DIGEST, interested me very much. It was signed Aimee Torriani of Hollywood, Calif., and she mentions she is "the only woman who has ever had anything produced by the Lambs at their private Gambols." I'd like to hear further, as I am also a woman writer and a play of mine was produced and played by the Lambs in New York many years ago. In the cast were John Miltern, Henry B. Stanford, Mortimer Weldon, and George Le Guere.

I am finding your magazine quite invaluable and enjoying it immensely.

MISS GAY D. STEELE,
The Warren, Suite 10,
149 Warren Street, Roxbury, Mass.

Radio Plug

Sir:

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to those who hesitate
about writing

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Are you one of the many people who feel that they can write but fear the disillusionment of failure? That is unfortunate—and, perhaps, thoughtless. For thousands of men and women, perhaps with no more latent ability than you have, are adding regularly to their income by writing. In fact, the so-called "unknowns" supply the bulk of stories and articles published in America. This material is easy to write. It is in constant demand by publications everywhere. And no one need be a genius to get material accepted.

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At N. I. A. seasoned writers teach you what it takes to sell stories and articles. Training is by the New York Copy Desk Method which has schooled so many men and women for successful writing. Its chief principle is that you learn to write by writing! Thus you start with the very same kind of exciting assignments metropolitan reporters get. You "cover" them at home, on your own time. Your work is criticized constructively from the practical viewpoint of a city editor. The object is to develop your own style, not to make you conform to the style of model authors. You are encouraged to retain your own fresh, individual appeal while acquiring the "professional touch" for which editors look. Thousands of successful writers have learned their profitable art at home by this quick, moderately priced training. It is a unique, thoroughly established channel to paying journalism that is open to any investigation you want to give it. But first send for the free Writing Aptitude Test by simply filling out the coupon below. Then mail it today . . . now, before you forget. Newspaper Institute of America, One Park Ave., New York 16, N. Y. (Founded 1925.)

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Scripts should not be over-burdened with sound and the use of an orchestra is out; however, we have unlimited license to use recorded musical bridges for between the scene breaks. We are especially interested in scripts with a predominantly female cast. Writers who would like samples of shows we have done in our 18 weeks on the air, should send in a sample of their work; from it we can judge if they can do a professional job. We will return their mss. together with one of our own to guide them.

There is no pay, but scripts are given an excellent production and the author given full credit at the beginning and end of broadcast. New writers have an opportunity for a showcase before a large metropolitan listening audience. Scripts should be addressed to:

Director, Freedom's Workshop,
Station WNYC,
Municipal Bldg., New York.

Sir:

The writer would appreciate mention in your department on current markets, the arrival of *Trail-O-News*.

Trail-O-News is a quarterly publication. 25c. Edited by Jean Jacques (formerly Editor *Western Trailer Life*). We are interested in news, features and pictures of trailer life, trailer parks, trailer travel, trailer dealers, trailer manufacturers. Circulation is chiefly to trailer owners and trailer parks. Outside limit for articles, 1500 words. Rates, tentatively set not lower than 1/2c per word and up. Photos from 50c up. Good idea to query first. *Trail-O-News* is not a trade magazine. Out about August 25. Folder and sample copy to writers requested on their stationery. First issue dated Mid-summer edition.

JEAN JACQUES,
544 W. Colorado Blvd.,
Glendale 4, Calif.

A New One

Sir:

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Kasota Publishing Company,
Kasota Building,
Minneapolis 1, Minn.

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The Floundering Four

Sir:

There are four of us here at the sanitarium who write and we have lately banded together informally as "The Floundering Four." Wilfred Spencer, who won 24th place in the short-short contest, is a member of the group. We're right proud of the fact that our little quartet dragged down two prizes. We can't meet, for Spencer is the only one of us who is up and about, but we correspond and criticize—pulling no punches.

HENRY KINNEY,
Pinecrest San., Beckley, W. Va.

Florida Report

Sir:

I have been struggling along for a number of years trying to find out what it is all about; tried agents, worked on my own, took your "Beginner's" course, branched off into editing a "society page" (two, in fact) before I completed it.

Finally, May, 1942, I began with Will Herman—and—presto! I made the sale promised within the first three months. It was made the following August to "Jack and Jill," 1,900 words, \$20.00. Mr. Herman OK'd it but made no corrections. The editor cut it a bit and it appears in the July, 1943, issue: "Firecracker, the Fox," under the pen name of "Lucie Lelanc."

Since I sold it I have sold two other stories, "Playing with Fire" to *The Young Crusader*, 1,200 words, \$6.00; one to *The Shining Light* (primary), 750 words, \$3.00, and four 500-word articles, \$10.00, to *Upward*. I also sold a few puzzles.

Small sales but very encouraging. My great trouble is, as I presume it is with most writers, no one else takes my work seriously, interruptions are frequent and household duties pile up—for domestic help is out of the question now.

However, I hope to be able to send a better report before many moons and please don't forget to send me the "Digest" to speed me on my way to higher writing and bigger sales. I am enclosing money order for \$2.00 for renewal.

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Juvenile Market

Sir:

"*Boy Life*," our teen-age Sunday School weekly, is looking for some exciting short stories, running from 1800 to 2200 words. Sport yarns, mystery and adventure, of course, head the list of desirable scripts, but others, particularly those dealing with aviation, are also wanted.

We want stories that feature a single hero, with a problem, the solving of which during an exciting and dramatic climax, makes the story. Good dialogue, a snappy, arresting opening, and no wishy-washy childish juvenile characters, but mature young men of sixteen to eighteen years of age, are the component parts of acceptable scripts.

One of the biggest banes at our editorial desk is the author who continues to submit scripts without return, stamped envelope. He's usually the same one who ignores our length, character of script, and all the usual taboos of Sunday School fiction.

While of course we want stories with a good Christian moral or teaching, we do not want stories that are too good to be true. Our boys who read "*Boy Life*" are from twelve to seventeen, and they want authentic, gripping stories that show the Christian way of living, without appearing to be too "Sunday Schoolish." The Christian life is an adventure, and stories appearing in Christian weeklies should contain some of that drama and thrill.

As far as articles are concerned, we can always use good, 500-word "How to do" or "How to make" hobby articles. Our rates run from 1/3c to 1/2c with the better rate usually being paid, unless we have to do a great deal of re-writing. We make a notation on every rejection slip, as to why we have not purchased the script.

WILLIAM FOLPRECHT,
Editor "*Boy Life*,"

A Weekly for Tomorrow's
Christian Leaders.

Good Luck to Argosy

Argosy, oldest of America's fiction periodicals, comes forth in a new dress beginning with the September issue.

Started in 1882 by the late Frank A. Munsey, *Argosy* lived to become the foundation of the vast fortune left by that clear-sighted publisher. Over its long period of existence the magazine merged with various other titles owned by Mr. Munsey and drew much life-blood in the form of writers and readers from its companion magazine *All-Story Weekly*.

Among the now famous writers who found a welcome in the years before this merger were:

- | | |
|-----------------------|------------------|
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The new size *Argosy*, at 25c, is considerably larger than the 15c issue that its readers have known, and smooth paper replaces the old pulp pages. Also drawings in color illustrate the stories.

Argosy was purchased by *Popular Publications, Inc.*, from William T. Dewart, owner of the Munsey Co. and publisher of the *New York Sun*. Harry Steeger and Harold S. Goldsmith, the new owners, announce that the September issue is only the first step toward a bigger and better vehicle for high-grade fiction.

Rogers Terrill is Editor.

Following are a few paragraphs from the opening story on page one of the very first issue of *Argosy*, December 9, 1882:

CHAPTER I.

THE POST-OFFICE AT WAYNESBORO.

"If we could only keep the post-office, mother, we should be all right!" said Herbert Carr, as he and his mother sat together in the little sitting-room of the plain cottage which the two had occupied ever since he was a boy of five.

"Yes, Herbert, but I am afraid there won't be much chance of it."

"Who would want to take it from you, mother?"

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WRITER'S DIGEST

Vol. XXIII

The Leading and Largest Writer's Magazine

September, 1943

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"Men are selfish, Herbert, and there is no office, however small, that is not sought after."
 "What was the income last year?" inquired Herbert.

Mrs. Carr referred to a blank book lying upon the table in which the post-office accounts were kept, and answered: "Three hundred and ninety-eight dollars and fifty cents."

"I shouldn't think that would be much of an inducement to an able-bodied man, who could work at any business."

"Your father was glad to have it."

"Yes, mother, but he had lost an arm in the war, and could not engage in any business that required both hands!"

"That is true, Herbert, but I am afraid there will be more than one who will be willing to relieve me of the duties. Old Mrs. Allen called at the office today and told me she understood that there was a movement on foot to have Ebenezer Graham appointed."

"Squire Walsingham's nephew?"

"Yes, it is understood that the squire will throw his influence into the scale, and that will probably decide the matter."

"Then it's very mean of Squire Walsingham," said Herbert indignantly. "He knows that you depend on the office for a living."

"Most men are selfish, my dear Herbert."

Well, the class of 1882 is sure the corn of today. For that thumping gem was written by the peer of all hacks, Horatio Alger, Jr., and the title was "Do and Dare."

\$400 Novel Prize

Curtis Brown, Ltd., and Doubleday, Doran & Co., announce the renewal for 1943 of the \$400.00 prize offered by them for the best novel by an accredited student of any one of the writers' conferences throughout the country. Similar prizes have been offered by us in the past two years and Doubleday recently published "The Wind And The Rain," by Joyce Horner, 1943 prize winner.

Complete In One Issue

With the October issue, the *American Magazine* will eliminate serials. Arthur H. Motley, publisher, and Sumner Newton Blossom, editor, made this announcement at a luncheon at the Waldorf-Astoria, August 16th to writers and reporters.

Blossom said this would result in more space for additional short fiction. *The American* has been buying seven serials or continued stories annually. The change of policy is to be a three year research in which the editors allege that a substantial percentage of readers no longer follow each installment of serials printed, and that the space might better be used for other editorial matter that will appeal to a greater percentage of *The American's* audience.

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Through our Tenth Annual Beginners' Contest you can *earn* the leading agency sponsorship that you need to compete successfully with experienced professional writers. During September, October and November we will each month select the eight new writers whose manuscripts indicate the most promising commercial possibilities and will give them our help as indicated below, entirely free, except for our regular agency commission on sales.

Your entry of just one or two manuscripts in this annual search for new talent may bring you a free period of the same help with which we have for 20 years developed many of the leading names in every literary field. Over 80% of the winners in our nine previous Beginners' Contests are today successful professionals whose work we have sold from *Sateepost*, *Cosmopolitan*, *Colliers*, *This Week*, *American*, *Esquire*, *Ladies Home Journal*, *Country Gentleman*, *Liberty*, etc., down through such slicks as *Farm Journal*, *Household*, *Everywoman's*, *Holland's* and all the leading true detective, confession and pulp markets.

The Beginners' Contest is open to all writers who have not sold more than \$500.00 worth of manuscripts during 1943. All you need do to enter is to submit at least 2000 words of fiction or non fiction for agency service at our regular rates to new writers of \$2.50 on manuscripts up to 2000 words; \$5.00 on scripts between 2000 and 5000 words; \$1.00 per thousand on those 5-12,000. (Special rates for novelets and novels.) For these fees your unsalable scripts will be given detailed constructive criticisms, with revision and replot advice on those which can be made salable; salable stories are immediately recommended to actively buying editors.

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The Leading and Largest Writer's Magazine

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Why Write A Novel?

By JACK WOODFORD

From His New Book of the above Title

MANY insane people have written novels, some of them good; but the odds are against them. If you are what is called a "Good Wholesome Type," the odds will be against you, too. Not that in case you are a scurvy fellow the odds will be in your favor.

One of the outstanding characteristics of the highly successful novelist is that he disbelieves roundly. He refutes everything that was ever taught him by anybody. He is a fool about money matters, even when he is rolling in coin. He is usually unfriendly. People represent to him so many problems. When he interests himself in their problems to the point where he begins to drool over the unhappiness of man he becomes no novelist, but an advertising copy writer, in most quarters called a propagandist. It is never the novelist's job to reform. If he is a reformer, there is another place in life for him. It is the novelist's job—that is, in the best conception of the novelist—to look upon man and report, coldly; brilliantly, if possible, and above everything else dispassionately; so

that man may come to comprehend himself better by getting a look inside himself and his fellows.

The human mind has in some manner become oddly divided against itself. To use the terminology of the psychologists, which pleases me little, but which is the only nomenclature available to me at the moment, the mind is both conscious and subconscious in its operation. Most psychologists agree that the human mind is usually about one-tenth conscious, and nine-tenths subconscious. My hunch is that it is actually about one-tenth of one percent conscious, and the rest subconscious.

Unfortunately, the individual's conscious mind—even that of a keen psychologist—always fools him about his own motives. Man cannot look inside himself. He needs someone else to stand off, watch his behavior and figure out for him what the dickens he is really up to.

Great psychiatrists are like great novelists. You find half a dozen of them alive at one time, like, for instance, Freud, when he was alive, or James Branch Cabell.

I never saw a great novelist yet who wasn't a great psychiatrist. I have yet to see a psychiatrist who could write worth a damn.

The novelist is the most important human being alive. In the woeful condition of humanity today, the one hope is to get away from the childish nonsense of religion and into human understanding through a worldwide comprehension of the human psyche. That is the real job of the novelist. The good novelist does it without even thinking about it; in fact, he even does it, if he tries not to.

NOVELS fall roughly into two gradations: Good and bad.

Unfortunately a good novel will not be easier to sell than a bad one. Quite the reverse is true. A bad novel will be a whole lot easier to sell than a good one. However, this does not mean that you can make up your mind to write a good novel or a bad one. You may make up your mind to write a bad one, and write a very good one. It is quite more likely that you may make up your mind to write a good one and write a very bad one. It will be difficult for me to explain what I mean by a "good" novel. By a good novel I do not mean one of which I might approve. Many of the great novels I dislike intensely; others of them bore me. Still others I cannot understand at all. I mean by that I do not know why they are great novels, but I accept them as such. "*Vanity Fair*," for instance, I have made repeated assaults upon for years. I can never get through it. I hate it. Yet I recognize from certain phenomena in connection with it that it is a great novel.

I simply loathe Dickens and all and everything he ever did. Even a Dorothy Thompson speech would seem less dull to me. But I am sure that the Dickens novels are great novels. I am sure that Dorothy Thompson must be great in some way; perhaps because as some newspaper man has said, she discovered the secret of perpetual emotion. Dorothy seems to me more manly in her yellings having to do with what Durling had reference to when he remarked that "Hell Hath no Fury like a Non-Combatant."

Being largely unemotional my preference runs to such writers as Proust, who analyze the essence of beauty in little things. The greatest difficulty that the average man has in all walks of life, is to keep from mistaking himself for God. Often it is well nigh impossible to avoid this. Take Clifton I. Fadiman, for instance, of whom James Branch Cabell said: "I am sometimes reviewed by God, writing under the pen name Clifton I. Fadiman;" and, as everyone knows who listens to Mr. Fadiman on the air, in his moments of rarest ecstasy, when he is defying somebody to tell him how many bolts there may be in the Brooklyn Bridge, his identification of himself as God is absolute and infinitely cozy, at least to him.

Throughout the entire history of literature, it has been absolutely true that in each age of reviewing, the books that the reviewers have mostly whooped it up for at the time they were published, have passed into oblivion; while many of the books that did survive for the ages were those which all the contemporary reviewers thought at the time were a bunch of hogwash. The last persons, to find out whether a book be great or not, are the reviewers. Their score has been a huge percent of inaccuracy during the whole history of literature.

WHERE next then are we to look to find out whether a book be good or bad? One cannot trust his own taste. All of us have had various and sundry things happen to us as we grew up. These things have colored us all differently. Those books that most greatly touch upon the awarenesses in us affect us most.

There are still a few wizened wights left in the world, like me, who regard Shakespeare as a bore and a nuisance. I agree with Shaw that Shaw is a much better playwright. This, you will note, has no effect upon Shakespeare. I admit, however, that Shakespeare is great and a genius. Why do I admit it? . . . Well, partly because I believe it without quite knowing why, and partly because I am afraid not to admit it.

You will say that I am confusing you. I

am deliberately trying to; because throughout the entire course of this book we will not again speak of greatness or genius. We will speak of far more local and practical matters; how to chop off, for instance, lengths of prose, like sausage, and carry them to market to make money thereon.

At first, as a beginning novelist, every man's hand will be against you. You cannot yourself tell whether you are great, or a genius. Half the slick paper writing trained seals in this country suspect themselves of being great, and of being geniuses.

There is this you can go upon: Never at any one time are there more than half a dozen novelists who are actually geniuses alive in an era.

I wouldn't make so bold as to attempt to address greatness and genius. I am neither great nor a genius. I'm just a guy like you, trying my best to make a living and keep myself alive for a few more good dates and some good meals in the greatest time of stress the world has ever known. It is true that I am a writer; or a reasonable facsimile thereof. I have written and sold everything that there is to write and sell. I have picked up a bit of practical knowledge along the way. One piece of this practical knowledge conduces to the thought that my novels sell for a short period and then die out, because there is neither Greatness nor Genius in them.

Let us take this for granted, right at the outset: whatever you think your reason for wishing to write a novel is you may be certain that that is not your reason. You will have one reason subconsciously (the real reason) and another reason consciously (the rationalized, or specious reason.) "Pretend," that you are not trying to find out your real reason from your subconscious. Let your subconscious alone altogether. Just read what I say, do not consider it pointedly or directly at all. Just let it go into your mind; sift it easily and gently. Then forget the whole thing for a matter of days. Put it "out of your mind" altogether if you can. Where it will go, when it goes "out of your mind," will be into your subconscious. Nothing ever really goes "out of the mind." Your sub-



"The Admiral, sir, wishes to swap someone a Superman for a Mighty Marvel Comic Book."

conscious will chew over it for awhile. If you do not cudgel your subconscious, if you "pretend," that you don't want the answer, the answer will come to you. The subconscious, if not compelled to deliver, will docilely do so. The answer will be right, although you may not like it. That is, unless you are the sort of individual who has made such a monkey of yourself for years with platitudes and homilies, and inspirational drivel, that your subliminal mentality has long since given you up and will not speak to you at all.

The subconscious mind is amazingly sound and logical. . . . That is, to begin with. But if its proprietor plies it with unsound things having no logic at all, the subconscious says, "To Hell with you, Pappa, you're a stinking poseur and the truth is not in you anywhere." It just stops having anything to do with you at all. For life. You become to all intents and purposes an idiot. A smooth "acceptable" idiot, who believes everything that is untrue and will have nothing to do with any sort of truth under any circumstances any

time. If you have progressed to that point, don't try to be a novelist. Try to be a writer of serials for radio stations. Plan a serial called: "The Great Heart of Marmaduke Meringue."

If you are going to write a novel in order to annoy the neighbors, you're approaching the thing all wrong and will probably fail. The neighbors will just sneer at you and say: "Aw, she had a ghost writer. She never could have done it—that old bag, nuh, nuh." Also if it should turn out to be an overwhelmingly successful novel, you still won't have any fun with the neighbors and never see them again. Hence you won't have any fun with their agonies of jealousy. A much better thing to do for the neighbors is to get a parcel of what is called "itch" powder. This can be had for a dime or so at novelty stores. It is hair so fine that it works right through the clothing, and into the pores of the skin. All hell won't get it out. Visit the neighbors frequently, sprinkle it upon the seats of their chairs (it is almost invisible) and have the time of your life for weeks to come. When they all go around scratching their podexes day and night, call up the health department and tell them the whole neighborhood is rotten with some filthy disease, and that you're the only one who hasn't got it. While the health department is inspecting their bottoms, you can spend your days in hysterics of revenge.

If you want to write novels because you are the kind of woman who was never sexually attractive and never will be, I wish to God you would not write letters to me. The bane of my existence is these fowl. For years I have been tortured by them. Their imbecile plaint is always that "nobody understands them." That isn't really their trouble at all. Everybody understands them much too well. The minute some horned rimmed, thick legged female starts going uppity in an aesthetic or intellectual way, there is nobody around her so stupid that they will not see through it instantly: that she is using aesthetics and intellectuality as protective coloration. . . . As a defense mechanism to a lack of pink mammary glands, a gracefully rounded rear end and a pretty face. If

there is one thing above everything else that a novel cannot ever do, it is take the place of equipment like that. It is a thoroughly unsound reason for trying to write a novel. Because it is thoroughly unsound, you will find you cannot write a novel with that sort of reason prompting you.

If you want to write novels because you just love beauty, the hell with you. I refuse to reason with you. Go ahead and do it, if you want. I can't stop you. There is something about the pure aesthete that always gags me. Nine times out of ten he shows up in a red necktie.

If you want to write a novel because you are sick to death of the falsity and hypocrisy around you and wish to expose it, your chances are also very bad. . . . For reasons we shall go into before I forget to.

Falsity and hypocrisy are incurable. Human beings can't possibly help being false and hypocritical. You might just as well belabor them for having weak lungs, and limping hearts. All falsity and hypocrisy flows from the same source; it is due not to a deliberate viciousness upon the part of mankind, but to this same division of the mind of which we have been talking. Nine times out of ten the guy you're so sore at, because he's such a hypocrite, is just as much fooling himself as he is trying to delude you.

THERE are two languages in this country, both identified as our own.

There is the English language, spoken here; and the American language. I don't know why I went to the trouble of learning the English language—it's no good. The American language has beauty, color, and fluidity. The English language, except as it was used by Chaucer, and a few others, liberally; and as it was used in unexpurgated Shakespeare (folios) is no bloody good, dontcha gnaw. It's so veddy, veddy, and so teddibly, teddibly. I say it stinks, and to hell with it. Let's lease or lend it to the Germans to confuse them and use our own language, the American language. In the United States the English language is understood by only a few; and they don't count. College professors

and other old flub dubs who are so inferior the stench of it nearly chokes them, like to use the English language in America, because most Americans can't speak it. This gives them some small sense of superiority. Frank Harris once wisely said that no writer should ever know more than one language. He felt that it would take any writer a lifetime really to learn his own language. That if he knew two languages, he would get the two of them mixed up hopelessly in his thinking. That is, idiomatically he would borrow, unconsciously, and without being able to help it, from the more than one language he knew. He was dead right in that, as he was dead right in nearly everything he ever said in his written works (for goodness sake lay hands on his autobiography, "My Life and Loves." Be sure you get it unexpurgated; there will be a booklegger in your town somewhere, you'll have the time of your life.)

Having had the misfortune to waste some of my early years learning the English language, instead of concentrating on the American language, I cannot now write without mixing them up. I'm sorry. I do wish I didn't know the English language, and had concentrated on the American language. If I were to tell you in the English language what is a good reason to write a novel, I could go on for pages with a lot of stilted whoopedoodle. So I'll tell you in the American language. There is only one good, sound reason for writing a novel: you should write a novel, if at all, simply *for the hell of it*.

If there is the odor of novelist in you, and you approach it that way, you'll probably write a pretty good novel, and do it very easily. If you are not in the least bit an embryo novelist, you will have a terrible time doing it, and it will give off an overpowering odor. To do a thing for the hell of it, means something clear and definite in the American language. Most of the stilted reasons I could give you for writing a novel, using the English language, wouldn't mean a thing. "For the hell of it" means among other things, for fun; for doodling; to pass time—as a

hobby perhaps, an avocation, a sideline, a kick.

No arrived novelist I ever knew ever passed up a hot date to write any part of a novel. If there is a good poker game somewhere, by all means head for that instead of writing a novel; or a good show, or a good movie.

But if it's cold out, or raining. . . . If the police are looking for you and you've got to stay inside for awhile to cool off—if you're locked up in jail, or in a nunnery. If you are sick in bed and tired of the radio. Or if you're broke and can't go out—or restless and tired of anything else; then, kid, novel. That is the only sound reason for writing a novel. . . . At first. Of course, if your novel goes over, roundly, then you can quit your stinking job and writing novels becomes a business, like gathering up nickels from pin ball machines.

If you decide that God has called you to the profession of novel writing, you are insane. Your wife should yelp to the health department to come after you with butterfly nets. If a spirit control has told you to write a novel, I hereby order you to go hang yourself so you can join your spirit control.

For the hell of it. That is the first, the most sound, the primary reason for writing a novel: For the hell of it. What can you lose?

By writing a novel you first try your wings as a writer in the easiest medium of all writing.

You can sprawl all over yourself writing a novel. It can be any length from fifty thousand words to a million words, or even more. (The average length is about seventy-five thousand words. On ordinary eight and a half by eleven manuscript paper; that will be about three hundred pages, figuring about two hundred and fifty words to the page, double spaced.)

When you sit down to begin your writing by doing a novel, you do a very shrewd thing commercially. You poke your pen into that portion of publishing where there is the least competition. Not that you won't have plenty. For every novel published

at all, there are probably a hundred rejected. For every short story published at all thousands are rejected. If you start your writing by doing fifteen, five thousand word short stories it will take you at least as long as it will to write a novel. Should you do these same words in the novel form, it will not only be easier, but your chances of selling the same number of words in the novel form will be infinitely greater because of the lowered competition.

Another good reason is that if you wrote, and actually sold, fifteen short stories, over a period of a year or more, you would still be nobody in the eyes of most editors and publishers. When you get one novel published at all, even if it is a flop, you immediately become somebody. There is a lot of difference between being thought of as a novelist, and being thought of as a "writer," or a "short story writer." If people say: "He writes short stories," it means one thing. When they say he is a "Novelist," it means quite another thing. The reason for that is that short stories have long since lost all dignity in this country through being used as adjuncts to the sale of Listerine. Novels have not yet inherited that stench. One good novel is likely to put you in "Who's Who." You could write fillers for slick paper magazines to space out their preposterous advertisements for thirty years and "Who's Who," still, quite properly, wouldn't send you a questionnaire.

In a magazine you appear with big shots, and, by comparison with them, you smell. In between your own book covers you are the whole show. You still smell, but without odious comparison.

ONE of the most amazing idiot bleats I hear from novelists these days is that they can't write during the war.

Holy smokes; check over nine tenths of the world's literature and you find that it was written in the exact center of some forgotten war. After this war there will be dozens of others to the end of time. A novelist who puts down his pen when he doesn't have to, during a war, is nuts. A

novelist's striking power lies in his pen. Somebody has to keep civilians from going mad with the boredom of radio news commentators; because it takes fifteen civilians in good mental and physical health to keep one soldier fighting at the front.

Perhaps, in fact, the novelist is the only one left to carry civilization forward. Politicians have about come to the end of their strings, as we observe that they keep the world in turmoil. The academies have worn out their welcomes. They get us nowhere. As Emerson said: "The speech of the street is incomparably more forceful than the speech of the academy." Possibly when the whole thing breaks down we novelists will take over and talk to our countrymen man to man in the speech of the streets, which they understand, instead of in the politician inspired propaganda of the past; or the literary strophes of the dead. Who knows? Do I? Nup. I know from nothing. You tell me.

THE sort of novel you should try to write is the sort of novel you would naturally write; above everything else it should be your own.

Like girls. Take a dance hall full of girls. Most of them represent the norms of the locality and behave themselves with some decorum. One of them, however, wears her skirt too short. Her shirtwaist or blouse, or gown, flops out too much. She wears excess mascara, her conversation is too breezy. She's rash, she's rangy, she's everything she shouldn't be, and every guy in the joint wants her—because everyone gets tired of sameness and wants something different. It is never the well behaved young men of the community who upset the dames and get the best breaks; it is always some guy who kicks over the traces. Perhaps Cabell expresses it well when he says: "No gentleman of quality ever considers social restrictions except when thinking how most piquantly to avoid them."

The obedient, well-behaved Milquetoasts always get it in the neck.

THERE are many kinds of novel you cannot write, or cannot write well.

There will be only one kind that you can do successfully: Your kind. It will be hard to discover what your kind of novel is.

You probably will not be able to write a "story" novel at the outset. By a story novel, I mean one with an ironclad plot, which is consistent from beginning to end. Such novels are almost always written by people who have first successfully written short stories and learned how to plot tightly. Such novels are, in reality, merely long short stories. They are all technique. Unless you can play short story jack straws well, you better not try such a novel at first. However, if you can write those most preposterous of all novels, radio "serials," you will be able to write a plot, or story novel. If you have written newspaper articles, or magazine serials, you can do it. Pick up any one of the several slick paper magazines that contain complete novels. Study the construction of them. These magazine "complete" novels are never really "complete novels," at all. Usually they run around twenty-five thousand words (about one-third the length of a "complete," full length novel). Why magazines are permitted to say that they are complete novels when they are not, is a mystery to me: they are short stories, long short stories; or, at the most, what they call "novellos," in Europe, or "novelettes," in this country.

But for your purposes they contain all the technique and construction that goes into a full length novel. Get that much plot junk into a twenty-five thousand word novelette, and you can pad it another fifty thousand words with the greatest of eclat. While padding won't go in a magazine novelette, it will go all right in a published book. However, as I say, if you attempt this sort of novel, at the outset, you're a sucker, because all the breaks will be against you.

The detective novel is so easy to write that any fool can do it right off the bat. Thousands of fools do, because it is the least likely form of novel to pay off, since it is the novel form in which there is the largest competition. Also, it is the type of novel least likely to sell to pictures. The

movies seldom make mystery or detective stories. In order to enjoy one of these, in film form, you have to be in the theatre from the beginning to the end. If you come in on the middle of a mystery or detective movie, you can't make it out, as you can if you come in on the middle of a boy meets girl mess. Don't expect me to tell you how to write a mystery or detective novel. That would be like telling you how to write a newspaper story. All you have to do is read a couple hundred of the dizzy things. The pitch is so simple a child could comprehend. If you are going to be a writer of any kind, you will need to have at least the mental equipment sufficient to cause you to be able to understand superficial matters. There is nothing more superficial than the technique of a detective novel. You invent a crime. You pick a character who will most likely be suspected of it, and one who will least likely be suspected. The one least likely to be suspected is, of course, the guilty one. You may think, because of "*The Thin Man*," for instance, that there is tremendous dough in mystery or detective novels. There isn't. "*The Thin Man*" is not really a mystery or detective novel at all. Its huge success was due to the fact that it was the only mystery or detective novel in years that wasn't a mystery or detective novel. It has everything in it that such a novel should not have, which accounts for its success; plus the fact that Dash Hammett is a writer of tremendous ability, which ability was built up through years of experience as a writer before he wrote "*The Thin Man*." Half the writers of mystery and detective novels today try to do another, "*The Thin Man*," but they cannot, because they just aren't Dash Hammett. Hammett was powerful enough, and big enough, to force his publisher to accept what he wanted to write—you won't be able to do this. . . . At least not for a hell of a long while, if ever. . . . But more about this egregious matter later.

If you are a sweet and pretty young girl, you will never in Christ's world be able to write a love novel. Love novels have to be written by old maids, even married old

maids with children, or male jerks, just two steps from becoming pansies, if they are not nances already. Strictly speaking there is no such thing as a love novel. A love novel is a sex novel, buttoned up around the neck. . . . Nobody can write them well who does not suffer from sex repression. This novel form is, in fact, a polite manner of exhibitionism.

There is also the sex novel. The technique of this is extremely simple. Don't remind me of it. Ninety per cent of all novels are sex novels in varying degrees. The degree makes all the difference. If you are known as a sex novelist you will find plenty of the opposite sex to assist you at this research, especially women. Women in most cases are far less inhibited than men. Women, when inhibited at all, are so because of their fear of shocking men. What they will be looking for, will be an excuse that will cause you to forgive them for being available. They won't need any excuses for themselves. If a woman is going to give in to you at all, she wants you to work on yourself, not her, to build up rationalizations why she should tumble. She knows if she plays ball for a reason you do not consider sufficient, you will be contemptuous of her. Any reason will be sufficient to her. She'll watch you furtively until she's sure that you have developed a reason which you consider sound. Once you have convinced her that you have convinced yourself, that it is reasonable and logical for you to be pleased your point is won. Most of the time when you have thought you were chasing her, she will really have been chasing you. Almost all the novels on almost all the publisher's lists are sex novels. But each publisher goes for a certain type of sex novel. The dishonest sex novel is the one most favored by publishers, because it won't get them into the courts. In the honest sex novel (the least likely to sell) you simply show that two or more parties of the opposite sex had a lot of fun together. In the dishonest sex novel you show that although they hit it off, they didn't have any fun, and the ensuing difficulties surmounted any pleasure which was had. Instead of doing it again, it must appear obvious, that

the characters will save their money and buy installment things, and live the Good Life.

Publishers don't want this sort of novel really; but they have to put up with it for various reasons.

One of these reasons is the reform racket. In this dido common to North America, some dolt who cannot make an honest living through work gets in touch with a lot of pious perverts and inhibited old gents who hate all those who are more forthright about their "sinning." The dolt convinces them that he can make life tough for courageous objective people by banning sex novels, pin ball games, or other amusing stuff. Having so convinced his aged customers he gets each of them to contribute a yearly salary for him. From that time on all he has to do, is systematically inform his patrons that other people are enjoying themselves boldly, and that he's interfering with them to some extent. The publishers have long been preyed upon by such fowl, so they are cagey about sex novels which do not show that sex was followed by a lot of complications which made it unpleasant.

This takes us through most forms of novels except the "fashion" novel.

THE Fashion Novel, like the common cold, we always have with us. No one has ever been able to discover a cure for either. The common cold reduces physical efficiency enormously yearly; the fashion novel is not far behind, as regards mental efficiency.

There is always some sort of fashion novel in vogue. Right now it is still the "long" novel. The thousand-page novel. This novel is the same as the three-hundred-page novel, except when it is padded. Soon the "short" novel (novello) will, I predict, come into vogue.

Barring the actual physical labor involved, and the time element, the thousand-page novel is the easiest of all novels to write. In an average size novel, some attention must be given to compression and brevity. In the thousand-page novel, no heed need be given to anything beyond the amount of words. The very fact that

the awesome thing is so long is what impresses beyond all other considerations.

This sort of novel, however, you will probably not be able to achieve at first. . . . Unless this happens to you: If you write an ordinary three hundred page novel, and, at the end, are not tuckered out and feel like going on, you may be able to do it. It is the simplest thing in the world, except for the ennui likely to develop, to turn any three hundred-page novel into a thousand-page novel. All you have to do is start at the beginning again and pad. It is an endurance test, not a literary feat. Just start at the beginning of the novel and rewrite, adding incidents here; descriptive matter there. When you come to the end again if you still haven't got a thousand pages, then keep going over it again and again.

Most American readers of novels have no literary taste of any sort. But they have terrific culture complexes. This new feat of endurance toward the novel took their fancies immediately. To be able to say that one had piled through a thousand pages of novel, and be able to prove it by quotations, was really something to fire the American cultural imagination.

The beginning novelist, unless he is strictly doodling, shouldn't tackle such a monstrosity as the thousand-page novel.

What he should tackle is simply this:

You know some one thing well. That is, you are close to some phase of life. Take Owen Wister Haynes, for instance, who wrote "*Slim*," a novel about electric linemen. This one book, because it was thoroughly authentic, yanked him out of his trade and put him more or less bewilderedly in Hollywood. "*Slim*," has no "technique" in it; it is not arty; any one of a thousand electric linemen could have written it. Haynes did! In addition to writing it, Haynes had inherent ability as a writer—there is the whole story in a nutshell. Inherent ability as a writer has nothing to do with one's schooling. A grammar school education is all that's necessary; that is all many novelists have. Nothing on earth you can do as long as you live, will give you inherent ability as a writer. You have it, or you have it

not; not that you can't make money as a writer if you have it not. Most movie and radio writers have no ability whatsoever as writers, but they do all right, financially.

With the novelist it is different. He's got to have *something*, because he can be "read back." By that I mean, if you are listening to some crap on the radio, it rolls along and you don't scrutinize it too closely; the same with moom pix; but with a book right in your hands, if you read a paragraph that stinks as badly as most radio and movie writing does, you *reread* and examine the passage—aha! Then it comes out!

Take then, for your novel theme, that thing which you know best. If you are a car hop at a hot dog stand you have a lovely theme for a novel. Everything you say in your novel then will be convincing, and have authenticity, if you say it simply, honestly and directly. If your grammar stinks, and you cannot punctuate or spell, this won't matter a hoot, providing you have *color* in the novel; providing you have lifelike people described in detail. It is curious how few embryo writers know how to overcome the fact that they cannot spell, punctuate or form a sentence in decent syntax. In every town large or small there are illy-paid school teachers and impecunious professional proof readers. These will be tickled to death to straighten out a novel for you, for a small amount of money. They can't possibly put color, characterizations, or atmosphere of detail in it, but they can put commas in it with the greatest of ease. You can get this done on three hundred pages for as low as twenty-five dollars. You can find the proof readers in any printing establishment. Just go in and ask for one and make a private dicker with him. But be sure to say that all you want is proof-reading, and proof corrections; *never collaboration*.

Mechanically, a good way to proceed is as follows. Say you are a car hop. Begin by writing a few thousand words of description of the hamburger stand **IN THE MINUTEST DETAIL**. This is important. Critics and editors of publishing houses are pathetically wisful about

minutia of detail. They think it is art for some reason or other I could never comprehend. I am quite sure they do not understand either, because they speak very vaguely about the matter. Each of them values this trivia of detail because the other does. Each thinks the other knows why; but the other never does know why. I've asked them.

When you have described the locale, pick out several vivid characters among your customers or fellow employees. Write "dossiers," of them; fairly long ones. Again go heavy on the detail. Particularly keep track of petty idiosyncrasies of speech, so that you will be able to cause each character to be a bit different in *speech idiom* from the other. Each character should talk differently, in a manner or rhythm. This constitutes a sort of tag or label for the character. Write categorical descriptions of the *clothes* habitual to each character. When you have written these brief essays on things incident to the background and the characters involved your subconscious mind will have gone to work on the thing in earnest. Take it slow and easy. Keep on writing these fragments. One day your subconscious mind, having taken over, causes you to begin to see a certain story consistency inherent in the warp and woof of the collection of written fragments you have devised. The story—for your first novel—should be very simple. In a novel it is the atmosphere and the characters that count. The story should involve one character, above all others, who wants something; as against this something that the character wants lie obstacles, mineral, human and vegetable. Your story then begins with what this character wants. It ends with the character getting or not getting it. (The novel will be more highly salable and have a better chance of a movie sale if the character gets what he or she wants in the end.)

To be precise and give you a concrete illustration: One of the most fascinating biddies I ever met in my life was a car hop who had been an actress, and a very successful one, on the New York stage.

She was pretty, had, apparently, loads of histrionic talent, yet, to my astonishment, no ambition to get back on the stage. She would make a splendid novel because of this oddity about her. What caused it: it took me months to find out. Her mother and father had been theatrical people, and very successful ones; but in her younger years she'd taken the tough breaks. They were often hungry. She was born in a stage dressing room on the road, and had a suitcase for a cradle. She hated and loathed and detested "Show Business," as she hated nothing else in this world. As long as her parents were able to control her she was forced into show business and did all right at it. The moment she got out of her parents' control, when she was of legal age, she left New York and Show Business forever with loud whoops of joy. She even hated talking to show business people. She liked ordinary people, and ordinary people liked her.

I tried for months to entice the dame by offering to wangle her screen tests and what not. She wanted no part of it. I couldn't understand it. Finally I gave up and stopped going around any more. Usually when you give up trying your chances immediately increase, for some perverse reason.

She called me up one day and told me she'd missed me; why didn't I come around any more? Was I sore? So I made another date with her. This time I didn't try to sell her anything. I was discouraged. When I ceased shooting my mouth off she opened up and told me the story of her life, and what her ambition really was.

When she had been young, every time her parents got broke, they'd go to a hot dog stand and with their last nickels buy hot dogs to keep from starving to death. The earliest associations of her life surrounded hot dogs. She loved them. She was always glad when her parents went broke because it seemed to her like a celebration and a picnic to eat hot dogs. For hot dog stands she had the same love that Show Business people usually have for farms. She detested the thought of

marriage. In the theatre marriage works even less well than it does in ordinary life. The ambition of her life was to own a hot dog stand. So she had done the supremely intelligent thing of getting a job as a car hop at a hot dog stand, looking toward the day when she would own one.

She was saving everything she earned toward that end, and her savings were not inconsiderable. She not only wanted a hot dog stand, she wanted a small one with which to begin, and later she wanted to branch out in a larger one, until she had a terrific hot dog stand, with nut-burgers and 'all sorts of fancy hot dogs. I suppose now you are going to expect me to tell you that I was the Man on the White Horse and financed her, or something like that. She didn't want me to finance her. She didn't want a damn thing given to her by anybody. She was a square shooting little hombre; she wanted to get the things for herself. All she wanted of me, at the time, was sympathetic understanding of her outlandish ambitions. After all the work and fuss I had gone to before! I haven't the faintest idea what became of her. I haven't seen her in years. Maybe she got her hot dog stand. I dunno, nor care. But there is the perfect setup for a novel. For an honest novel the bare facts implicit; for a dishonest one, the introduction of a hell of a lot of love—some guy who wants to draw her away from her ambition and back into the show business she hates. She loves the guy and wants to please him, so she does, or doesn't, give up all her own ambitions and desires for him, etc., etc. But the story, in a novel, is not so important as the character. No matter where you work or live or what you are doing; even if you're on your dead can in a hospital with cancer or t.b. or metaphysical twitches, there's always an interesting character or an interesting background. Your situation in life makes absolutely no difference. Convicts have written excellent novels. Even college professors have done it; and they are as completely cut off from life as these idiots who go around to country fairs and cause themselves to be buried alive.

THERE is not *a way* to write a novel; there is only your way. Francis Newman, in "Hard Boiled Virgin," wrote a novel without a line of dialogue. Several novelists have written novels with nothing but dialogue in them. Others have formed novels out of a series of letters, and nothing else. Some of the most successful novels have sold because of the bad grammar in them, like "Nize Baby," for instance (Milt Gross). Other novels, like those of James Branch Cabell, do well because there is almost nothing but *style* in them; Dreiser writes novels without any style of any sort in them. Many novels haven't a vestige of story inherent. Others have nothing else in them. Some are written in the first person; most in the third; a few in both first and third person. Where you absolutely fall on your face is in letting anyone tell you that there is some certain way to write a novel; there can only be your way, whatever it is. Novels have been written without any people at all in them. Novels have been written with nothing but people in them—no background at all. Many novels have been written, and successfully too, wherein neither the reader nor the author has the faintest idea what the novel is about. Virginia Woolf wrote a novel, "Orlando," wherein the leading character lived for three hundred years and changed from a man into a woman in the middle of the book without the slightest explanation of this sex mutation.

Rider Haggard wrote a tremendously successful novel "She," about a place there ain't; so did James Hilton. Jules Verne wrote successfully about things that weren't, like submarines.

People have taken entire lifetimes to write one novel; I once wrote one in three days. I know a man who has had over a hundred novels published who never took more than thirty days on any one of them. He often wrote them in two or three weeks. He never learned how to use a typewriter and wrote them longhand.

I have lived with novelists most of my life. Believe me, they would be befuddled beyond words at the thought that there is any certain way to write a novel. There

is not a way in the world that you could write a novel that you wouldn't approximate some way in which some novel once was successfully written.

These silly classes in colleges about novel technique are not designed to teach anybody to write novels; nobody who goes to them ever does learn how to write novels from them. Such classes are designed to give professors jobs.

There are, roughly speaking, a few things you almost have to do. If it is to be a novel at all it has got to be fifty thousand words at least; if it is under that, except in rare cases, only five or ten thousand words under, it is not a novel. It is a long short story, or a novelette. (Gale Wilhelm makes a fool out of me here; she writes lovely little novels shorter than that and has them successfully published in book form—Random House: "We Too Are Drifting; No Letters from the Dead; Torchlight in Valhalla; Bring the Bride Home.") Wilhelm writes these novels in a delightful manner all her own; but both her manner and her style have been used to some extent before—Don Byrne, for instance, in "Messer Marco Polo." Any bounding teacher of how to write novels would declare to both Miss Wilhelm and Byrne that *that's* no way to write a novel. There isn't *any* way you can't write a novel. And don't you ever let any dunderhead tell you you can, or cannot, do anything in the novel form. Tell him it's been done before, and successfully too, and that you'll get me to give him the title and publisher and author who did it before. . . . And if a novel has never been written in the way you want to write it before, then the very fact that it has never been done before is the finest reason in the world to do it that way.

I hate rules of thumb of any sort; but if I were to venture to give you just one rule of thumb about writing the novel I would say this:

If you can write a novel at all you will be a dreamer from the word go. You will have day dreamed in your cradle. Above everything else you should write

the kind of novel that coincides with the kind of daydreams that are habitual with you. With no other kind of novel do I think you can have any sort of success *ever*. You may get published; you may string along for years; but if you are going to have huge success you must be true to your own dream patterns; those habitual with you. The greatest mistake that all young novelists make is to be contemptuous of their own day dreamings, and ashamed of them, and try to write away from them.

Of course I know your dreams are ridiculous; or seem so to you. Actually they are probably not ridiculous at all; they only seem so as compared to the ordinary pursuits of those around you. What do the ordinary objective pursuits of those around you lead to? To disease, death and war; what could be sillier?

Write, in the novel form, the way you dream. I mean that literally. Edgar Rice Burroughs obviously used to dream even more preposterously than you do. Him and his Ape Men and his Tarzans. Silly? That's what you think. If you could see Tarzana, the town he built on the proceeds, you wouldn't think it was so silly. If Burroughs had been ashamed of his "ludicrous" dreams, and instead wrote highfalutin literary guff he would probably have succeeded, because he is the sort of man who would succeed at anything he tackled; but he would not have succeeded, I think, so widely; and he would certainly not have enjoyed himself so well.

If you've got the gooey type of mind that causes you to dream about some jerk on a White Horse carrying you off to castles and there forgetting you have a body and loving you for your soul alone, that is not only the type of novel you should write, it is the **ONLY TYPE OF NOVEL YOU WILL EVER BE ABLE TO WRITE SUCCESSFULLY NO MATTER WHAT YOU DO.**

If you don't habitually day dream at all, the novel form is certainly not for you. There are other forms of writing you can possibly be successful at; not that you

cannot write some sort of novel, dreamer or no dreamer; but you cannot write with great success in the novel form I think, unless you are the dreamy, introvert type.

You are you. Any novel you write has got to be you. It must follow your typical behavior patterns, and your particular thought patterns, no matter how you behave, no matter what you are, or it is bound to be junk.

The curse of the whole of novel writing, as every editor, publisher, critic and author knows, is this failure on the part of the novelist to be true to himself. He dreams he's a superman, and walks up the sides of buildings; but he writes long aesthetic drivel because he wants to be known as an aesthete and an intellectual. That is always fatal. On the other hand the bona fide aesthete and intellectual, who dreams in terms of syllogisms and pretty words, is forever trying to write some thing he never day dreamed about, in order to have himself a best seller and make a hell of a lot of money.

If what you habitually dream about is so outrageously silly you simply don't dare set it down in print under your name, then you'll either have to hide behind a pseudonym for life, or give up all thought of writing the novel. Let me repeat it again; you cannot be untrue to your own dream pattern and weave a convincing prose pattern that anyone else will go for.

O. K., darn you; I know well all you've been wanting to have me write about from the start is how to begin a novel. Well, you've been patient. Let's tackle that next.

You and I know what usually motivates men and women, as facing each other. But publishers, editors and readers will have none of that. You must color it. Clean it up. That is, ascribe some noble purpose where no nobility exists. Somehow we have come to think that if our novels reflect a preposterous human nobility it will come true in life. Of course it will not. You might as well try to make monkeys noble by writing that the only reason one monkey steals a banana from another monkey is that the first

monkey wishes to keep the second monkey from having indigestion.

So you observe the car hop. You note her in detail. Human beings act always for selfish purposes. Sometimes it seems not so. That is when the conscious mind has completely masked the real purpose of the subconscious behind a lot of hooey. Exhibitionism, for instance. The character appears noble because he wishes so to exhibit himself to the populace. Or masochism. The character appears noble because he is masochistic; i.e., gets a kick out of his own suffering. . . . And so on. But for the American public you must, even in the strictest of "realistic" writing, manufacture this noble pap for the reader.

. . . So you have begun your novel by scrutinizing the leading character. As a novelist, you should write down a complete description of her for your own information. When she recedes as a person in your mind you will forget these details. They should be on paper.

The next most important thing is her background. You should know something about the place where she lives.

You should make notes about her clothes; and particularly about the idiom of her speech. Write down quickly, from memory, sentences you can remember her having uttered. Write them in her words, and her idiom. Pay especial attention to her patois.

Next, ordinarily, you should consider toward what she is wishfully working. She wants to own a hot dog stand. Next, what causes her to be frustrated in this desire? What causes her frustration is probably perfectly simple. She can't get the dough. But that's not noble enough. There should be some other reason. Here, perhaps, you can invent a sister, or something. Let us say that her sister is loose. She wishes to be independent so she can take her sister off the streets. That is a thoroughly false premise. But for "realistic" purposes, in America, it is a thoroughly sound and noble one. One that will cause your novel to get some movie attention. You then have to invent the sister. This is not too hard, because

you can naturally posit that the sister is not unlike the leading character, since she came out of the same matrix.

Next, in order to have a novel that will bear scrutiny Americano fashion, there must be the inevitable male. Perhaps you can find him through her. That is, question her about the various men in her life. Maybe she'll have photographs. If not you'll have to invent a male. Sometimes you can use yourself. Or, if necessary, you can use some guy you know who never met her. Imagine what might have happened if he *had* met her.

So now, toward beginning, you have a background, a leading character, the male protagonist, and a foil character—the weak sister.

That is all you need basically. Of course, you will need many subsidiary characters. These you should find in an orbit around her.

Next for you to consider is what it all comes to. The girl wants a hot dog stand. The boy wants the girl, without benefit of hot dog stand. Perhaps he's a prissy bank clerk, but good at heart. He wants to make a home for her. She wants to make a home for her sister. She can't take her sister into her home. There you have the conflicting desires on the part of all hands. Naturally it comes to a crux. The girl has a chance to possess herself of a hot dog stand. This will cause her to lose the man. Now the desires of each have come at last to a deadly impasse. Perhaps a good place to begin your novel is right there. Even if it is the last chapter, or the next to the last chapter.

You can start the chapter without yourself knowing how it is that the girl has at last an opportunity to become possessed of a hot dog stand. You get through the chapter without, perhaps, knowing what its outcome is going to be. The outcome may suggest itself to you without your projecting it in the first place. This may come about through the characters you have established in your own mind managing the thing.

In short, let the novel manage you, instead of you managing the novel.

Of one thing you may be reasonably certain. If you so write it that it occasionally surprises *you* you may be fairly certain that it will surprise the reader.

And remember you are writing the thing, I hope, for the hell of it. Writing it in this manner you will have fun with it. If you have fun with it, you may be reasonably certain that the reader will.

I mean to say, do not *yourself* tell the readers what happened. Let the characters do it. For instance, you look into yourself and picture what happens. You see your heroine and hero against a background. You describe the background, objectively. (This is what is called an "establishing shot," in motion pictures.) Then, as they say in motion pictures, you move your camera forward into a "Two Shot." That is, you get your leading characters into close focus and describe their movements. Then you go, as they say in pix, to a "Close Up." You turn the camera directly upon first one character and another and listen to their "dialogue."

Do you follow me?

O. K. Shoot.

Now, as a director (author) your main job is to keep yourself out of the picture, and keep your sets and actors in the picture. The moment you step out in front of the camera, between your sets and your actors and the camera, you stink. The same thing happens, if you do that, as if, as a movie director, you kept directing the actors from in front of the camera, where the audience could see you, instead of behind it, where they cannot see you. Remember, also, while the camera and sound equipment are on you cannot yourself speak. What would happen, for instance, if during a love scene, you heard a director's voice off stage yelling: "O. K. Kiss her now."

It would take all the reality out of the whole thing, would it not?

Cartoon Markets

By J. A. BLACKMER

TWENTY-SEVEN top-flight artists are now serving in the armed forces, and that means that several hundred fewer *good* roughs are landing on the desks of Gurney Williams, Marione Derrickson, Larry Lariar, and Charley Rice. Rates in general are up, more payments are made "on acceptance," and the new mags in the field and those that are expanding their use of cartoons are paying good rates.

Professional ability is still the key to crashing through at the top, though more highly stylized drawings are now more acceptable.

There is a trend toward slapstick in the type of gags used by the general magazines. Strong situations are more popular again. The "conversation" gag has been given back to the radio and night club comedians who spawned it. Try not to worry too much about what type of gag each individual mag wants. If you're an average gagster, your weekly batch or roughs will contain something for everyone. If you must fret, remember that the books that pay fifty dollars or thereabouts are only ten cents at all newsstands, and the best way to find out what's being bought, is still a thorough study of what's being bought.

GENERAL MARKETS

Crowell-Collier
250 Park Ave.
New York 17, N. Y.

This firm buys more cartoons at top rates than any other in the world. They appear in *Collier's*, *American*, and *Woman's Home Companion*, the latter being new to the field. Gurney Williams, ace looker, picks for all three—and for all

three pays a minimum of thirty-five dollars, on acceptance. Rates to popular contributors may double this figure. An additional dividend of about seven dollars is realized if your stuff tickles the risibilities of English editors. Crowell handles the entire matter, through a London agency, leaving you nothing to do but cash the check.

Gurney looks at roughs only, seeing *New Yorkers* Wednesday, holding what he thinks will appeal to the editorial board—or boards—and returning okays and no-okays the following Wednesday. Reports on material received in the mail are equally prompt.

The three magazines print a combined total of more than one hundred cartoons per month, with great awareness of times and seasons. At present, gags with a war angle emphasize what goes on around us, rather than what we hear in short wave broadcasts from the fighting fronts.

There is no need to label batches separately for each of the three publications. Okays will be spotted where they're deemed most appropriate.

King Features
235 E. 45th St.
New York 22, N. Y.

Frank McLearn's receptionist throws up her hands in mock horror when anyone asks to see *King's* busy features editor. Therefore, the following dope on this market is limited to experience.

Freelances sell two a day to this corner of the *Hearst* domain. Everyone receives twenty dollars on acceptance for success, and success here is apparently predicated upon the ancient supposition that the average newspaper reader's I. Q. is below 100.

Submissions here are also considered for

the *Saturday Home Magazine*, supplement to the *New York Journal-American* locally, and to other *Hearst* papers elsewhere—perhaps under a different name. There's a different editor, Robertson by name—equally hard to see—but payment is the same. Both usually report within one week.

Liberty
205 E. 42nd St.
New York 17, N. Y.

Requirements mentioned in last two issues of this magazine, but to recapitulate:

Editor Larry Lariar looks Wednesdays, sends out okays the same afternoon, wants most back the following Monday, and pays forty dollars on acceptance. He's using more than formerly; predicts strong comeback for slapstick.

New Yorker
25 W. 43rd St.
New York 18, N. Y.

Gags that are the timeliest of the timely. Don't take this to mean that it prints nothing else, though. At least half of the cartoon humor here ignores the war entirely, and half of the balance usually concerns characters who are more than a little ignorant of what it's all about. But that remaining quarter of the total has encouraged rumors that someone on the staff writes the speeches in which Mayor LaGuardia announces what the OPA is going to do next!

Locale of topical gags is not as limited as *Collier's*. In each issue there is usually at least one gag concerning some foreign scene.

You'll sell ideas here before you sell finished drawings, probably, though there is no telling who'll be encouraged to meet *New Yorker* standards next. The ideas will net you twenty dollars flat and a finished drawing from fifty dollars up. Typewritten ideas bring the same price as those bought from roughs. All payments are on publication. Address the Editorial Department. Reports in two weeks.

Parade
Chrysler Bldg.
New York 17, N. Y.

Marshall Field's Sunday supplement accents optic gags: two-headed people,

animals, exotic scenes, etc. It uses three or four per week, at least one of which is usually staff drawn. Payment to freelances is twenty dollars per, on acceptance. Reports sometimes slow. Address John Groth.

Redbook
230 Park Ave.
New York 17, N. Y.

Van Zant Schreiber still using a few each month here, most of which were apparently bought when this book began to use cartoons again more than a year ago. Fifty dollar payment keeps submissions coming. It's on acceptance, too. Roughs left one Wednesday can be picked up the following week, except when an occasional gag is being held for further consideration. This probably applies also to material received in the mail.

Saturday Evening Post
Independence Square
Philadelphia, Pa.

One of the "big four" among the weeklies, sharing popularity in the profession with *Collier's*, *Liberty*, and *This Week*, this is *Curtis'* leading cartoon user. Payment begins at thirty-five dollars and goes to seventy as your popularity increases with twenty flat paid for "spots" to fill pages on which stories end. Mrs. Marione Derickson continues to brave the rigors of the weekly trip to New York to select her share of the cream of local roughs and remains available in Philly the balance of the week. She reports promptly by mail; pays the same way. About half of the *Post's* gags are topical, with the emphasis similar to *Collier's*. (A published statement of the *Post* policy, restrictions and taboos was received too late for inclusion here, but should appear in an early issue.)

This Week
420 Lexington Ave.
New York 17, N. Y.

The fourth market with a Wednesday look and okays the following week is this Sunday supplement syndicated throughout the U. S. (Local outlet is the *New York Herald-Tribune*.) Charley Rice, an affable gent who actually laughs at roughs—O. K., Marione, so you do, too—handles the edi-

torial job here, and says size of reproduction will increase. Some white space around cartoons will remain, however, and roughs not filled with artistic smorgasbord stand the best chance.

The *Herald-Tribune* uses more gags in its version of *This Week* than other subscribers to the syndication, and additional cartoons are bought solely for this market. Most of these are purchased from local artists, because of the necessity of meeting a deadline.

Rate of payment for the syndicated editions is fifty dollars flat. Vouchers are sent to the accounting office when roughs are okayed, and it takes about three weeks from this date for checks to reach you and you and you.

P.S. Charley says mailed submissions are rejected within twenty-four hours—except those being held for consideration.

SPECIALTY MARKETS

Following are the markets which use only certain types of gags, according to the respective slant of each mag, revealed by the title. This tie-up must usually be plenty tight for trade publications. Most of these books promise fast reports.

American Mercury
570 Lexington Ave.
New York 22, N. Y.

Gags with political reflections appear here, though a few merely reflect the times, and the Editorial Department—to whom you submit—likes personalities. Reports are prompt; so is payment. Rates are by arrangement, to a twenty-five dollar top. Uses three per issue.

Army Laughs
1790 Broadway
New York, N. Y.

Fun in the Army, plus a few Navy gags and jibes at Axis personalities and soldiery, gets you five dollars on acceptance here. Ken Browne is editor and reports are sometimes slow. Uses over thirty per issue.

Beauty Parade
340 W. 57th St.
New York, N. Y.

This girly pic book has combined with *Eyeful* and using cartoons only for double

page spreads. Each spread covers a single subject. Payment is by arrangement. Address the Editorial Department.

Best's Insurance News
75 Fulton Street
New York, N. Y.

A slow market at present, because of use of OWI releases. This is for insurance executives and people who buy large quantities of the stuff. Two gags per issue. Send 'em to Chester Kellogg, who pays five bucks on acceptance.

Boy's Life
"Two" Park Ave.
New York 16, N. Y.

Frank Rigney buys for *Boy Scouts*, this book being their official organ. No subtleties; no gals. Stick to slapstick. Fifteen dollars is paid for each of the six or eight used each month.

Business Education World
270 Madison Ave.
New York 16, N. Y.

One or two gags per month about shorthand or typing for business school teachers and pupils. Dorothy Johnson edits, and pays five dollars flat on first of month following acceptance.

Chesler Features Syndicate
163 W. 23rd St.
New York 11, N. Y.

Nothing being syndicated at present, though. Right now four books, *Mirth of a Nation*, *Yankee Comics*, *Pvt. Bill and Riggins' Bill*, use a quantity of ideas bought from rough only. Single panel gags and four panel stuff; the latter are illustrated jokes, mostly old. Books are staff drawn. Payment for the ideas is two-fifty per. Checks for accepted stuff are mailed with the rejects—same day submission arrives. Angle is slapstick for service men.

Chilton Company
100 E. 42nd St.
New York 17, N. Y.

Department Store Economist, *Jeweler's Circular*, *Optical Journal*, *Boot and Shoe Recorder*, *Hardware Age*, *Iron Age*, *Automotive and Aviation Industries*, *Motor Age*, *Commercial Car Journal*, *Spectator Life Insurance*, *Spectator Property Insur-*

ance, *Garment Manufacturer's Index*, and a couple of ready-to-wear trade publications offer five to fifteen dollars—usually on acceptance—for gags pertaining to their respective fields. You may address them separately, or send a batch containing material for several to D. A. Garber. Mr. Garber is with *Department Store Economist*, but will route acceptable stuff to any of the others. Each of the books use about two gags per month.

Comic Corporation of America
215 Fourth Ave.
New York 3, N. Y.

The largest buyer of cartoons anywhere—250 per month! Payment is only three dollars per—shortly after publication—but art standards are not hard to meet and okays come by the dozen. Harold Hersey has six titles here, *Cheers, Keep 'Em Laughing, Pepper, Smiles, What's Cookin', and Yoo Hoo*. He reports within 48 hours, and asks that envelopes large enough to hold the rejects accompany submissions. You can't sell *everything* here. Best angles are girly-girly. The slow pay is sure. Ten dollars for covers.

Dell Publishing Co.
149 Madison Ave.
New York 16, N. Y.

1000 Jokes, a quarterly, is the only market here since West Peterson's detective books have ceased to publish cartoons. Ted Shane now edits *1000 Jokes*. He buys four times a year, filling the book with the submissions made on a single Wednesday by on-the-spot New Yorkers. Payment is now apparently twenty dollars flat if you get in on time. He also buys from out-of-towners.

Fawcett Publications
1501 Broadway
New York 18, N. Y.

Startling Detective is the only cop and robber market left here. Leonard Diegre buys one per issue at five bucks. *Mechanix Illustrated* buys four, and they don't have to be too closely tied up with the title. Payment is the same as for *Startling*—flat, on acceptance. Address punchy gags with strong situations to the Editorial Department.

Field & Stream
515 Madison Ave.
New York 22, N. Y.

Three gags per issue. Would use more, but can't find enough suitable. Stick to the title for five and ten dollars from David Newell.

Gourmet
330 W. 42nd St.
New York 18, N. Y.

Fun about food gets ten dollars on publication from Clyde Newstand. Two or three used per issue.

Hearst Publications
572 Madison Ave.
New York 22, N. Y.

Harold Hutchins pays about ten dollars for gags tied to the title "*American Druggist*," and A. Adair parts with seven-fifty for *Motor*. The latter uses about five per issue, if they'll appeal to repair and dealer trade.

Liquor Store & Dispenser
205 E. 42nd St.
New York 17, N. Y.

Still using potable gags with store, bar, or grill locale. Still wants characters sober. Frank Haring pays six to twelve dollars by arrangement on acceptance.

MacFadden Detective Books
205 E. 42nd St.
New York 17, N. Y.

Master and True are the only titles left here. Address Clayton Rawson. He reports in a week and pays five dollars for single column reproductions—fifteen dollars for two column—on acceptance. Anything on the cop and robber theme may sell here.

McGraw-Hill
330 W. 42nd St.
New York 18, N. Y.

Only one of the many trade journals published here wants freelance material, the exception being *Coal Mining Journal (Coal Age)*. One or two gags per issue used at five and ten dollars per each. You are not McG-H quality, if they mail you five. Titles *not* to submit to are *Textile World, Wholesaler's Salesman, Mill Supplies*, and *Electrical Merchandising*.

Men's Apparel Reporter
Empire State Bldg.
New York, N. Y.

Uses six per issue at five and ten dollars—on acceptance. Four to eight more are bought by the same outfit for *Women's Apparel Reporter*. In addition, a few are bought from time to time for a similar Canadian book, which usually uses reprints from the other two. Address the Managing Editor.

Modern Pharmacy
12 E. 41st St.
New York, N. Y.

Retail drug gags bring fifteen dollars here now—on acceptance. Address the Editorial Department.

Nation
55 Fifth Ave.
New York, N. Y.

This is a spot for whatever the *American Mercury* may not want. Mitchell Morse pays fifteen dollars flat. Freda is in London as a visiting guest of the English equivalent of O.W.I. They don't miss a trick.

New York Times Book Review Section
229 W. 43rd St.
New York 18, N. Y.

Abril Lamarque picks gags with same angles as those listed for the *Saturday Review*. One per week is used at thirty dollars flat—on acceptance.

Outdoor Life
353 Fourth Ave.
New York, N. Y.

Homey gags wanted to two per issue. Ten and fifteen dollars on acceptance. Address the Editorial Department.

Pack O' Fun
205 E. 42nd St.
New York 17, N. Y.

Another book using gags about the boys in service. Nothing that comes even close to being risqué will be used. Red Kirby edits; pays five dollars on acceptance. A-1 credit.

Post Exchange
292 Madison Ave.
New York 16, N. Y.

Gag the activities of the Army's PX's for okays here, but be sure you know what you're doing. Editor Lansford King pays ten dollars on publication. Credit is tops. Uses only a few per issue.

Progressive Grocer
161 Sixth Ave.
New York, N. Y.

Stick to the title and Miss A. Michaels will pay ten dollars flat on acceptance for three per issue.

Saturday Review of Literature
25 W. 45th St.
New York, N. Y.

Now uses two per issue instead of one, but payment remains at ten dollars on publication. Norman Cousins edits. Material must be about books or authors. Regular contributors get advance list of special issues—on request, and can slant roughs toward the feature of these.

Silberkleit Detective Books
160 West Broadway
New York, N. Y.

No cut in the number of publications at this address. Still publishing three, and each uses two or three gags per issue. Payment is now a flat five bucks, but on acceptance. Send cops and robbers to Editorial Department.

Air Age is also edited here, by M. Schuman. He buys two or three gags per the title at the same price and terms.

Ski Illustrated
110 E. 42nd St.
New York 17, N. Y.

Graham Thompson now looking for this winter publication. He's well stocked, but will give five bucks if you can double him up with laughter. Submit before snow flies.

Skyways
444 Madison Ave.
New York 22, N. Y.

Miss Frances Eakins complains that other air mags get better gags than she does, even though *Skyways* rates are higher. Fifteen dollars is the stipend here for cartoons; ten dollars for one column spots. On acceptance. About five per month are used.

Standard Magazines
10 E. 40th St.
New York 16, N. Y.

Only one representative in the cartoon field here, since the dropping of *College Humor* and *Co-ed* temporarily. (The irregulars, *Cartoon Humor*, and *Humor Digest* will probably not appear for the duration either.) *See* is the survivor, and would

like to see less cheese; wants more dignified stuff now. Doesn't use many, but rate is upped to fifteen dollars. Prompt pay remains A-1.

Volitant Publishing Co.
103 Park Ave.
New York 16, N. Y.

Laff and *Sir* live here, on the desk of Abner Sundell, from whom you get okays. Payment, however, must be obtained from Pat Lamar. Publisher Adrian Lopez claims that dough will come faster now. Rate is ten bucks flat—on publication.

Hit, *Giggles*, and *War Laffs* also reside here. Bill Scott edits.

All books use cheesecake almost exclusively.

Wine and Liquor Retailer
331 Fourth Ave.
New York 16, N. Y.

Same as Liquor Store and Dispenser—except rate, which is five flat.

Yachting
205 E. 42nd St.
New York 17, N. Y.

Overstocked. Uses only six to twelve per year. Pays five to fifteen dollars on publication, if Editor Herbert Stone O.K.'s.

AUTHOR'S NOTE: I started in this field after reading the Ulsh article in *W. D.* re. gagging for cartoonists (Apr. '36), and to *Collier's* three months later. Now appearing regularly in all top markets, numerous smaller ones, via about dozen ace artists. Am agent for d'Alessio, Lariar, Markow, Berry. Also nibbling at radio to support a brand new wife in style to which she'd like to become accustomed. All this uses up twelve hours a day—most days—but love it. My background in reverse is theatre, newspaper, hotel, furniture, farm. Am 35. J. A. Blackmer, 139 E. 40th St., New York 16, N. Y.

New York Market Letter

By HARRIET A. BRADFIELD

ANOTHER paper cut for magazines threatens. And editors are worrying over the problem of how to give readers their full money's worth, without cutting into the apparent abundance of advertising pages.

Emphasis, everywhere, is on shorter lengths and more compact writing. The writer who can make six words do the work a dozen used to, is the writer who is going to sell nowadays.

Read is the title of the new monthly in pocket size which offers a big market for short articles. This is published by the Rodale Press, located at Emmaus, Pennsylvania. It combines two magazines which this company has put out previously: *Fact Digest* and *Science & Discovery*. But for the first time, the editorial office is in New York City. A few articles are reprints. (Six, out of a total of forty-one, in the August issue.) But mostly, new material is being sought. Almost any subject of timely interest and general appeal might

fit in. The contents cover facets of wartime living, new products and inventions which make life easier or more healthy, popular personalities of the day, problems of the average American, and in fact, any subject which would be of interest to all members of the family.

Articles for *Read* must be presented in a clear and simple style. The sort of thing which is very well written, but at the same time reads so easily that only a good writer can do it. Lengths average about 1500 words, with 2,000 the top limit. There are many fillers, also, varying from ten words to 200. But it will be important to study the magazine in order to see just what is likely to interest the editor. Payment is excellent; up to five cents a word, and on acceptance. Henry Lee is managing editor. The address—1780 Broadway, New York 19.

After many months of waiting for an okay on its paper requirements, *Physical Culture* is finally set to appear on the

stands. The first issue in pocket size, dated October, will go on sale September 20th. But there have been some changes in the editorial set-up since requirements were given here last January. Bide Dudley is now the editor. Articles may include any of the following subjects: War adventures with a health angle; what a soldier's life has done for him; how physical culture led to financial success, or, how it brought love, marriage, and a happy home; dramatic stories of health-building which led to worthwhile achievements; stories of medical horrors, of terrifying experiences with doctoring, or happy experiences; confessions of quack doctors. Timely subjects are important. Writing must be clear and of a fast tempo, conveying the message quickly. The lengths are between 2,000 and 3,000 words; 2500 best. Prompt decisions are promised. And payment is on acceptance, from two cents a word, up. Address—535 Fifth Avenue, New York 17.

Another pocket-size magazine, *Your Mind*, appeared on the stands recently as a quarterly. This, also, had had a long delay before getting its paper order. This is edited by the psychiatrist, Dr. Thomas L. Garrett. Much of the contents is reprint, but some new material is bought. Articles are short; from 750 to 2,000 words. Writing is in popular style, to interest the general public. And subjects must be timely, practical, and usable. Payment is on acceptance, according to length and value; not very high. Address—103 Park Avenue, New York 17.

A NEW fiction editor on so important a magazine as *Woman's Home Companion* makes writers stop typing to ask questions. What kind of stories does she like? Is she going to make any radical changes? Miss Eileen Lange took considerable time to talk to me about her ideas on fiction. She wants contemporary fiction most definitely, and not historical. She has an adjustable, fluid policy regarding what she will buy. She'd like to see any really good story, even if it seems to be outside the magazine's general policy; even if it

has been turned down by more conservative markets.

Stories for *Woman's Home Companion* should appeal to the readers of eighteen to thirty-five years. They should concern the problems of their lives, the things which appeal to them as interesting. But in thinking in terms of current problems, a writer must project himself into the future. Remember that several months can pass before a story gets into print. The problem of whether a girl should marry now or wait till after the war, for instance, has been done to death. It no longer has fresh angles for the story-teller. Instead, think out what problems will arise out of today's conditions and happenings. Go ahead of the crowd. The acceptances go to stories which have something fresh and stimulating to offer. If you try to be too specific about facts of the war, there is danger of being dated. For the war is changing certain habits of living. But the fundamentals of human relationships remain much the same.

Stories featuring middle-aged or elderly characters do not, as a rule, appeal to the average reader of the *Companion*. Amusing fiction about adolescents does go well here. But formula fiction, need it be said, is not wanted.

Don't be discouraged if you are an unknown writer. The editors are just as eager to find fresh new talent as the new writers are eager to be discovered. Do be sure, however, that you have something fresh to say, and that you can say it well enough to fit a quality market.

Lengths most used are about the same: shorts of 4,000 to 6,000 words; 2-part stories of 30,000, and also 3-part and 4-part serials. Occasionally a short-short. But Miss Lange emphasizes that quality of writing is more important to acceptance than adherence to popular length. If your story demands a different length, it will receive just as thoughtful editorial consideration. Rates of payment are as good as any in the field. Mr. William A. H. Birnie is editor of *Woman's Home Companion*; Eileen Lange fiction editor. Address—250 Park Avenue, New York 17.

St. Nicholas has moved to Philadelphia.

Inquiries about manuscripts can be addressed to the editor, Mrs. Juliet Lit Stern, at 1901 Walnut Street in that city. Mrs. Stern plans to resume publication with the October issue.

This is the month when the editorial staff of *Ski Illustrated* busies itself with reading and buying manuscripts for its pages. The magazine appears only during the winter months of December, January, February, and March. All material must concern skiing. General or humorous material in short lengths, not over 2,000 words; occasionally a short fictional sketch, photographs, cartoons. Payment is according to value, on acceptance. There have been several changes in personnel: Graham C. Thomson is new publisher-editor. Miss Elizabeth Woolsey is managing editor, replacing Frank A. Wrench, now in the Service. Address—110 East 42nd Street, New York 17.

FAWCETT'S monthly magazine of adventure, *True*, has been smartened up a lot, beginning with the June issue. It is now six years old and, according to its editor, Horace C. Brown, has "reached the stage of transition from the diaper to the dinner coat." Covers attract the reader by the timely interest of their theme, rather than lurid girl subjects. Inside color is more conservative. Rates of payment begin at three cents a word, but there is much more "up" now. And almost any interesting story of adventure might fit into the broad requirements of story subject, provided the writing is good enough. And Editor Brown means GOOD! He'd like to see copy on any story that an author would send to any magazine, and if it stands up to what he regards as acceptable material for *True*, he is prepared to compete with the rates of any market.

The general requirements for *True* are about the same, except that fewer crime stories are now published. The fact-detective stories must be good, depending for interest on the worth of the story itself and not upon any sex element. The entertainment quality is highly important for acceptance. War stories are the big thing

right now, since most of the world's adventures are war-born today. Most stories are of current interest, but some good old stories of Americana find a place. There is a particular need for stories on strange and unusual people—"Screwball stories" the staff calls them. No fiction is used in this magazine. 5,000 words is a good average length now. The book-length is 20,000 words. And for the short filler material 500 words is a good length. Good, clear, dramatic pictures add to the value of any story. They are paid for separately; \$3 for each picture which is used. Better read a current copy of *True*, if adventure is your field. Address—1501 Broadway, New York 18.

Several changes have taken place on the Street & Smith magazines. John L. Nanovic has left the company. The magazines he was editing, *The Shadow* and *Doc Savage*, are now being handled by Charles Moran, formerly on *Sport Story*. For the present, no changes are planned on either one of these publications. *The Shadow*, now a monthly, is open for detective shorts to 7,000 words. *Doc Savage*, also a monthly, uses adventure shorts and novellets from 2,000 to 10,000 words. Payment is a cent a word, and up, on acceptance. Address—79 Seventh Avenue, New York 11.

Unknown Worlds is being discontinued, for the duration, with the October issue. John W. Campbell edited this.

Astounding Stories, however, is going right ahead as a monthly, under the editorship of John W. Campbell. But one very important change is being made. It is being changed over into pocket-size format, with 176 pages, 16 of them in rotogravure so that photographs can be used. Photographs, however, are used only in connection with articles. And writers should contact the editor first with regard to ideas for articles, and discuss the exact angle on those which are suitable. As to stories, it is important to study the magazine to get a clear idea of what is used. The first requirement is that a writer must accept emotionally the premise of his story. He cannot write from a mere scientific attitude and expect a reader to

believe his tale. Two types of writers are contributing successfully to *Astounding*: One is the trained fictioneer who knows how to get emotional response from his reader and has learned the special scientific background necessary. The other is the scientific man who likes to read this type of story, who writes articles first, and who then turns to the fiction in the field. Writing for this market must be high caliber for adult minds, and must be imaginative. There are no tabus on types of writing, otherwise. Lengths may be 2,000 to 6500 for shorts; 10,000 to 17,000 for novelets, and 35,000 words and up for serials. Payment is from one cent a word up, on acceptance. Address—79 Seventh Avenue, New York 11.

DAISY BACON tells me that short stories for *Romantic Range* should be kept under 5,000 words. For *Love Story*, shorts should keep under 5,000 words, and may be as really short as 2,000 words. Street & Smith magazines pay a cent a word minimum. Address—79 Seventh Avenue, New York 11.

Detective Story, also edited by Miss Bacon, is going into the pocket-type format, beginning with the October issue. (These changes to smaller format by several Street & Smith publications is to curtail the amount of paper necessary for each book and thus make more copies available to readers. The paper is a bit better in quality than the usual pulp, too.) Lengths are not much changed. Shorts for *Detective Story* may run to 8,000 words, with a few short-shorts also used. Novelets to 12,000 words. The complete novel is 20,000 to 25,000 words. Payment is a cent a word and up. But Miss Bacon says that she usually pays a round rate, rather than according to the precise wordage. This is on acceptance. Watch for the new small-size format, on sale September 10th. And study the featured novelet and novel and the short-short in this issue for what is particularly acceptable in these lengths. Address—79 Seventh Avenue, New York 11.

The Street & Smith Western magazines have made no particular changes recently.

But here are the current requirements. All three are edited by John Burr, at 79 Seventh Avenue, New York 11.

Western Story is published every other week, and is the only one of the group to use serials. Shorts run up to 5,000 words. Novelets are 10,000 to 12,000. The condensed novels are about 15,000 words. And the editor likes serials of 65,000 words, planned to run in five parts; 10,000 words for the first and last parts, 15,000 for each of the other installments.

Wild West, now a monthly, uses all lengths of complete fiction, as above. The chief trouble with manuscripts now pouring in is that they lack plot, the characters are not colorful, and the writers don't seem to be interested enough in what they are turning out. They pull the same old plot out of the bag, it would seem. The hero tangles with the bad man, he's told to get out of town, and they fight it out. Get some new angles on the old West. Stories don't have to be involved and complicated. But they should have some new and diverse angles which heighten the suspense and keep the reader interested. There ought to be some unexpected turns in the road before your hero reaches his objective, hopes the editor. And watch out for anything which points up the racial problem. South-of-the-Border characters shouldn't be the villains any more. Stories should be from the man's point of view. But anyone who can turn out the sort of story Editor Burr believes his readers will like, is welcome. There have always been women contributors to Western magazines.

Western Adventures, a bi-monthly, gives more leeway, as it includes almost any sort of adventure background, logging, cattle range, mining, wagon-train, etc.

These three Western magazines use 1500-word articles on any place of Western life. But it will be wise to consult the editor first regarding the subject and angle of treatment. Payment is a cent a word and up, on acceptance, 70 Seventh Avenue, New York 11.

Miss America, of the Hardy-Kelly group at 215 Fourth Avenue, New York 3, has been shelved for the duration. Two of the

small cartoon titles, *Blackout* and *Khaki Wacky*, have also been dropped. But the six or seven active titles form a huge cartoon market; about four hundred a month. Cartoons should be submitted in the rough, for first consideration. Payment is \$3 apiece for the finished drawings; much more for suitable cover pictures. (No reprints in these.) And please, says Editor Harold Hersey to all contributors, be sure to send your own self-addressed, stamped return envelope, which must be of SUITABLE SIZE for your drawings. This is absolutely necessary, in order to have any pictures which must be returned, come back undamaged.

In this same group, *Band Leaders* has dropped the words "All-American" from its title. The magazine is now a quarterly, but is in the market for articles of 500 to 1,000 words with unusual candid camera shots of band personnel and singers. Anything in the Americas, North or South, is included. The human touch is the thing to aim at; the personal, the intimate; both in articles and pictures. And it must be unusual, and not what the press agents would be sending out. Better send in an outline of what you have to offer and how you want to handle it, with a list of your pictures. Payment may run as high as five cents a word for unusual material, and \$3 to \$5 per picture, according to value. Editor — Harold Hersey. Address — 215 Fourth Avenue, New York 3.

Miss Doris N. Ahnstrom is now production editor, with Robert E. Demme associate editor, on *Skyways*. (Hendry Lars Bart, former managing editor, is now with the Eastern office of the Ziff-Davis magazine *Flying*, at 270 Madison Avenue, New York.) There is no particular change in editorial requirements for *Skyways*. Articles must make adult appeal, may be on technical subjects but not technical in writing. No fiction is used. Profiles of men important in the industry are good. One semi-technical article per issue, by someone working in the technical side of the industry. All material must be authentic; by an authority in the field, or by a writer with sufficient background to qualify. Pic-

tures are bought if of unusual and distinctive composition, with action interest. Payment is 3 to 5 cents a word, on acceptance. Lengths of articles about 2,000 words. Address — 444 Madison Avenue, New York 22.

The magazine *She* is using practically all new material now. Of this, fiction forms a very small per cent; maybe two pieces out of thirty titles. This is a considerable change from announcements made some months ago. Now, the magazine is mostly made up of articles in simple and direct style relating to problems of personality, love and marriage, careers, health. The personal experience angle is preferred. And a strong emotional appeal is good, both in articles and in fiction. Lengths should keep under 2,000 words. Right now, reports are a bit slow; usually about a month. Payment now is by the article, according to its interest, etc., but the minimum would amount to about a cent a word. This is made on publication, or within sixty days of acceptance. The editors complain that so many manuscripts come in carelessly prepared. Don't do these things, if you want the editor to look at yours favorably. Don't leave in old rejection slips from other markets. Don't let your postage float around loose; inclose a self-addressed, stamped envelope. Don't put your name and address just on the title page, which may easily get lost from the main manuscript; put this information on the first page of the article itself. Don't send fashion, cooking, or household hints to this market. Some poetry, but not lyrical poetry, is used.

Here's a special need for *She*: A letter contest is to start soon, but the editor wants some good ones before the announcement is made in the magazine. \$5 will be paid for each usable letter of 200 words or less, describing some unusual experience with dreams, etc., that worked out into reality. Mrs. Alma Chesnut Moore is editor of *She*. Address—521 Fifth Avenue, New York 17.

There is no neat little formula to take the place of the old "sin, suffer, and repent" in the confession magazines, accord-

(Continued on page 48)

Spotting the Salable Crime

By PATRICIA BUCHANAN and LEONARD SNYDER

WHEN we first hit the true-crime trail, we found our writing itch going up every time the headlines screamed murder, but as we grew surer in our approach, we learned to sort cases into three groups: flops, surefire, and borderline.

A few simple ways to measure prospective stories may save hours, days, weeks of unpaid labor if you are struggling toward your first fact-crime sales. At least you will be assured you are working with "the makings."

You have before you a fat bundle of clippings that have come as your weekly stint from the clipping service.* You want to pan out the prospective gold.

Let's get rid of the flops first. We toss out clips when the victim is really an innocent bystander, or when the killer finished him off in a hold-up. In these cases there is no motive, no planned crime. In other words, no story.

A murder committed by someone not quite right mentally also goes into the discard. No one, not even the average county sheriff, can unravel by ordinary logic a crime that was illogical in its conception. The readers get no satisfaction from seeing the victim of insanity committed to an asylum. They want to read about a deliberate and vicious killer caught and given his just deserts.

While we often file on a case that has

*Some clipping services follow. They charge around a nickel a clip with a minimum monthly fee from \$2 to \$5.

Romeike Clipping Service
220 West 19th Street
New York City.

Central Press Clipping Service
Indianapolis, Ind.

Allen's Press Clipping Bureau
255 Commercial Street
San Francisco, Calif.

Lucas Press Clipping Bureau
157 Chambers Street, N. Y. C.

the possibility of proving itself a suicide rather than a murder, we don't waste time writing the story until it has been proven to be murder. Later we write the editor telling him the outcome of the investigation, even if the case proved to be a flop. This enables him to clear his files.

Now for the surefire cases. Mr. W. A. Swanberg who edits *Inside Detective*, once told us that the ideal fact-crime story would have both victim and killer from good families; the motive hate or greed or some powerful emotion that drove the killer to plan his crime carefully, execute it cautiously, making only one small slip that finally revealed him as the perpetrator of the ghastly deed.

Such a crime comes up in your clippings about once every four hundred times. It saddens us, and it saddens editors such as Mr. Swanberg, but we manage to stay in business in spite of it.

Resigned to the fact that the ideal crime is rare, let's concentrate on the sure fire story. It has a good motive, such as love, jealousy, service or revenge, and is planned carefully and executed smoothly, guaranteeing plenty of mystery and requiring a lot of detecting to reach the solution. It has *sex* (played up or down according to the censors and dimmed out at the present time).

Mystery in the fact-crime means that the killer was not apprehended until the detectives had done some work to discover who he was. Obviously, then, mystery and detecting go hand in hand. In our clipping we will know only that time elapsed between the moment of the killing and the hour when the police brought the killer and his confession to the county attorney. But we read between the lines and go out and get the missing information as to how this was accomplished from the police officials themselves.

A good motive is a *personal* motive. That is, the killer had a powerful reason

for murdering this one person who was his victim. A man shoots his wife's lover, or his wife, because of her infidelities. Another man strikes from ambush at the one person who is preventing him from getting the farm, the job or the woman he wants. A woman poisons her husband to get his insurance, so she can have the things that mean luxury to her. A husband poisons the wife who has made his life intolerable with her nagging.

Good mystery and personal motive, then, make for sure fire stories. If, added to these, the story is a current or timely one, we feel it is a sale.

BORDERLINE stories are the most difficult to classify and most of our clippings fall into this category.

In the borderline stories we have learned to forget hard and fast rules and work around them.

For instance: Over and over you have read that a smart writer runs from the witnessed murder as he runs from the bubonic plague, yet *Inside Detective Cases* sent us a nice check for our account of a killing committed in broad daylight in front of several hundred people. "Catch the Kansas City Cop Killer" was the title, and we knew that story was a sale before a word of it passed through our type-writer.

Why did *Inside* buy the story of a witnessed killing? Simply because it had mystery and detecting even though it did not appear that way at first glance. None of all the witnesses knew the identity of the killer who had come into the super-market to cash a rubber check. Also there was a chase at the end of the story as exciting as anything in fiction.

We sold that one because we saw the possibilities and worked it up. But we missed one that would have brought a check just as nice, simply because it was witnessed and we thought it worthless. The killer was clever enough to make the killing look like an accident, another writer used that angle and placed the story. We read the clipping and saw merely that a girl had been drowned by her husband while on a bathing party with friends.

Thorough investigation would have made money for us. As a result we now give time and careful study to a witnessed murder before we toss it aside. If there was the least doubt at the time of the killing as to the guilt of the murderer, if none of the witnesses knew the killer, we follow through and keep at the story until it proves a dud—or a sale.

Again, we were told by other more experienced crime writer, and had read many times that a story without woman-interest would be hard to sell. This is true in general and we try to avoid cases of this type. But occasionally you can find an editor that will buy one, if the mystery is good. We found one that clicked from the start and *Feature Detective Cases* gave us a blurb on "The Case of the Creeping Corpse" even though not one woman appeared in it in an important role. Early in our crime writing career we would have given that tale the brush-off.

If a story is packed with clues and mystery, if there are several suspects or a false arrest before the sheriff catches up with the killer, lack of woman interest won't keep it from selling. Murder coming in a well planned robbery when the killer knows the victim, may prove salable though there is no woman interest.

An unsolved fact-crime is bad business for writers, but here, too, there are exceptions to the rule. We sold "The Riddle of the Loving Corpses" to *True*, although the riddle was never solved in our story, or anywhere else. The case committed in 1912 is as big a mystery today as it was on the summer morning when the gory bodies of a man and woman were discovered by horrified neighbors.

The reason it sold was that we found, in our research, that there was a rumor that the man supposed to be the mutilated victim was really the ruthless killer, and we built that up in our story. Was the victim the husband, as officials thought at first, or was he the other man, his dead face battered beyond recognition by the avenging husband? By asking that question we made a sale out of a story that would not have sold otherwise. Look for an unusual angle. Sometimes the people in the

town, where the crime is committed, will start you on the right track.

In or near your community there may be just such an unsolved story. It is best that these cases be old ones, with the principals long since dead. If you discover such a case, talk to the old timers who remember it, and if there were rumors in the community, you can say so in your story. Such a statement is not libelous. It is darned good reporting.

As a result of these writing experiences, and others like them, we have learned that one of the most important things about dealing with an apparently taboo story is not to discard it too quickly. Look it over from all angles.

We have found that a story with a weak motive will get by all right if there is plenty of good detective work. But if the solution was so easy that a junior G-man could have pulled the killer in, we pick up our trusty typewriter and hit the trail again, for few writers can get around a weak motive *and* an easy solution.

Again, we will tackle a story without urging, in spite of an easy solution, if the motive is unusual. At such times writing ability is vitally important to help you weave the story so that you hold off as long as possible the moment when the law swoops down and claims the killer.

A killing that springs from a sudden, violent emotion, may make for colorful reading in the newspaper, but it falls apart as a crime story. When we have overlooked this, we have been sorry because usually we found ourselves with a pretty psychological theory instead of a fact story that could be unravelled step by step by law officers.

We have trained ourselves to look beyond the wild excitement, caused by Muddled Mabel who shot her husband in the head and left him lying in front of a local hamburger shack, to the real story value of the event. Mabel had no real reason for shooting him. She was tired that night and he complained of her cooking. And when his body was discovered, Mabel rushed to the Sheriff and confessed at the top of her lungs. No motive, no planned crime, no elusive killer. *No story.*

On the other hand, a three-inch item in the morning paper often starts us on the crime trail. Such an item as this one: "Police of Bumpkin Center are investigating the death of Ima Lone, local girl, buried here last week. Until yesterday Ima's death was thought due to natural causes, but a tip caused officials to exhume the body. Ima died of arsenic poison. A local man is held for investigation."

We take chances, of course. Maybe Ima committed suicide. But maybe she didn't. If she didn't, we have a story. If we're lucky, the killer was in the funeral party, and not one soul suspected him.

Oftener the item in the paper is not so complete. Here is one that we would have overlooked early in our crime-writing, but would pounce on now: "The police have been asked to find Elmer Grumple, last seen on June 10th when he was driving back to his farm from town. His wife insists that a search be made." That story may turn out a dud. Elmer may have tired of farming and gone in search of adventure. But there's a chance that he didn't; that even now his body is buried on his own land. If the gods of crime-writers are with us, the sheriff will find eventually, that Mrs. Grumple put him there. Now she is anxious to get his insurance money.

Make a habit of reading your newspaper looking for murder items. A paragraph that will bring you a big check is likely to be hidden on page five next to a grocery ad. Study your clippings carefully and think a long time before you decide that one is a washout. Query your editor, giving date, place, and name of victim, as soon as you hear of a murder, and keep him in touch with developments. If the murder takes place in a large city, it is worthwhile to go to the expense of wiring your editor to get ahead of competition.

Your best bets are murders in small towns. Your competition is not so likely to be there and you won't find yourself having to get around a half-dozen officials before you can get in to see the killer. See next page for our crime chart.

(Continued from page 37)

CRIME COPY CHART

Sure-Fire Leads	Borderline Leads	No Good
Motive: Money (insurance, jewels). Jealousy. Revenge.	Robbery.	Hold-up. (Impersonal, chance, insanity, or impulse.
Mystery and Detecting: Time lapse between murder and arrest. Plenty of detecting leading to solution.	Witnessed, but identity of killer unknown. One good suspect, two possible. Killer surrenders himself to offi- cials because clues unearthed point to him.	Witnessed, identity of killer known. One suspect.
Date of Murder: Current or very recent date.	Not used in books for three years.	Used currently.
Woman Interest: Woman victim, or killer.	No woman interest. Woman involved but not principal.	Illicit sex situation (at pres- ent time).

**BIGGER CHECKS FOR
FAWCETT WRITERS**

TWO Fawcett magazines, *True Confessions* and *Life Story*, have abolished the word rate as a basis of payment for manuscripts accepted for publication in these two books. These magazines, adopting the practice of the leading publications in the general field, are basing payments on the worth of a story to the magazines. This means a decided boost in payment for outstanding work.

Ralph Daigh, editorial director of the entire Fawcett group, writes:

"With this new plan we expect better and more tightly woven stories. It is only natural that under a word rate payment a writer, consciously or otherwise, seeks to build out a story to a greater length to insure greater payment. This results in excess verbiage and loose writing. Especially in view of the paper shortage and the necessity for conserving paper, it is essential that our stories be shorter and closer knit. If two stories of otherwise equal merit should be submitted, one of five thousand words and another of six thousand or more, we would decide in favor of the five thousand word story and gladly pay as much for it as we would for the longer piece.

"*True Confessions*, under the editorship of Pauline Reaves, publishes an average of eight short stories an issue plus a short

novel of 10,000 words in addition to the departments of Fashion, Beauty, Home Making, Child Care and other features. Even with the paper restriction, we want to continue to give our readers the same generous number of stories and even an additional story or two which we can do by having them shorter. Also, with the resultant saving in space, we will be able to add a variety of new short features, as well as publish such outstanding by-lined stories as those by Mrs. Frank Sinatra, *Am I Jealous?* and Richard Hanser's J. Edgar Hoover piece, *My Daughter Didn't Come Home Last Night*, in the October issue.

William C. Lengel, executive editor of the two books, adds that perhaps the widest opportunity for writers is in the new *Life Story* magazine edited by Geraldine Rhoads. Within the last six months *Life Story* has gained a distinct personality of its own.

The type of material now used in *Life Story* might be defined as "adventures in living." In addition to a complete book-length novel of 22,000 words and a complete short novel of the month of 12,000 words and an average of eleven first person problem stories, the magazine carries regularly *A Living Love Story* based on the romance and marriage of famous people; *A Hollywood Life Story*, the self-told story of a picture star; a condensation of an outstanding woman's autobiography and several short inspirational pieces.

Be Wise ---- Specialize

By DONALD MacCAMPBELL

WHETHER it's fiction you're writing or fact, there's no substitute for a label. It means just as much to an author as it does to a can of beans. And the sooner you get one the better.

Consider the following letter which is typical of hundreds that come into my agency:

You'll find that I can write almost anything from poems to one act plays. I now have on hand a couple of westerns and a mystery. Also a love story. Would you care to take me on.

Not even old Bill Shakespeare had such a record of versatility. But the letter didn't excite me. This second note from an equally unknown writer, most emphatically did:

I am interested in writing mysteries exclusively. Have spent four years in reading and studying the form and have now completed my first mystery novel. Would you like to see it?

Here was the making of a label in a lucrative commercial field. The first book has already sold. And unless I miss my guess, this writer will be firmly established before the other one breaks into print.

The truest, if most hackneyed, cliché of the century is that ours is an age of specialists. The Jack-of-all-trades today is invariably master of none—as has always been the case with a few very notable exceptions. (Leonardo da Vinci is the one that comes instantly to mind.) But even within a trade such as writing it has now become fatal to scatter the seeds of your talent.

What would happen to the admirers of smiling Eddie Guest, idol of all good Rotarians, were he to start writing serious novels—the kind that plow up a bit of solid earth and examine it microscopically? Or, to reverse such an unseemly catastro-

phe, suppose Ernest Hemingway stopped shocking his elders and began writing silly light verse for a syndicate? Established writers—and don't forget it!—have their groove. They are labelled *fish, flesh or fowl*. Their public—to say nothing of their publishers—would not have it otherwise.

An editor buys a new name on the strength of, shall we say, a young love story he thinks his readers will like. From that very first purchase, an author begins to take definite shape. He buys another and another, until finally that author is "labelled" in his mind. He can now give out an assignment and know pretty much what to expect. The readers in time, too, can anticipate a certain type of story. Eventually, the name makes the cover, helps to sell issues on the newsstand.

At that point, the wise author holds firm. The label does not change. Checks become larger and larger, even with a falling off of quality. Cynics who assert that the first story must be best, and that each subsequent effort can be poorer, point to such an author for illustration. If eventually the label wears out, either through public or creative exhaustion, it is possible to start out again and develop a new one. But frequently one is enough to last a life-time. Examples? Peggy Gaddis, Helen Ahern, Neilia Gardner White, Chuck Martin, Faith Baldwin, Carolyn Wells.

In the book field, the situation is the same. Novelists may exploit a certain region, a certain topic, or even a certain form within a form. Once they have developed a technique, cornered a satisfied public, they do well not to alter the label. Non-fiction writers can enjoy the same advantages of remaining faithful to a groove. If David Seabury, for example, who peddles magnetic personality, were suddenly to write books on gardening I'm afraid his royalty checks would make him ill.

Vanity often leads a writer to disregard his label. On the part of a successful author this is tantamount to disaster. Imagine the reaction of our above-mentioned editor who, having built up from scratch the reputation of a breezy young love romancer, discovers that the serial he has ordered in advance glorifies life in a nunnery, or deals with the problems of two unionists fighting for mastery of their local No. 8.

If, however, the idea of laboring for a label sounds absurd, just consider how it works outside the literary trade. How would you like to pay admission to a movie in which Gable takes the part of a tubercular poet with a penchant for walking on his toes? Or, suppose Jack Benny came forth on a Sunday evening program with a series of short serious book reviews?

Americans are suckers for labels. Writing, where it isn't really Art, is a trade pure and simple.

The writer should specialize in a certain *quality* and *type* of goods, but not necessarily in any particular form. Once you are known by your label, the form that you choose is immaterial, whether it be short story, novel, poetry (it probably won't be!) or play. The taste is the same of a good brand of coffee whether it be packaged in round or square containers.

But what, you may ask, can you do if you're an artist who has to sell his soul for a living? My advice would be: wash windows. If you resort to pot-boiling, do it under some imaginary name. Keep your secret to yourself, at least until you have established your name as an artist and can put the pot away in moth-balls after the manner of Sinclair Lewis and Dreiser. To attempt to establish the same label in two dissimilar fields, exposed to the eyes of mutually contemptuous followers, is to flirt with failure in both.

The thousands who have tried it and failed, don't forget, are anonymous names in the tall green filing cabinets of editors and literary agents. To cite them as examples would be meaningless, since none can visualize an unfamiliar name. Better

to cite the case of one of the exceptional few who have succeeded. I'm thinking of Bernard DeVoto.

I remember ten years back at Harvard, when that author was a member of the faculty and I was a student. How violent then was the cleavage! That an intellectual critic of his caliber could write serious articles for *Harper's* and the *Atlantic* while turning out fiction for the *Saturday Evening Post* was an almost unpardonable accomplishment. The intellectuals blushed to think of those commercial short stories. DeVoto, being something of a genius in both capacities, overcame the handicaps of each. I wouldn't advise the average writer to try it!

Many of the younger writers are puzzled over the use of assumed names. Should they, and if so for how long? The answer depends upon the individual writer. Where the desired label has been determined, a pen name is useful in a different field. As for pot-boiling as a temporary expediency and not as a full-term career, Dr. Jekyll should vie with Mr. Hyde. To boil the pot for Art's sake is dignified by historical precedent. But a good many who, in times past, have tried it have tumbled into the pot.

AN HUMBLE SPECIALTY

The Potato and the Writer

Sir:

In spite of advice and warnings, couched in no uncertain terms, from my Literary Critic, Correspondence School, and even Editors, I tried for a year to sell the slick magazines. Now at this late date I realize that I was building a story around a situation and people that I knew nothing about. I believe that this is the first and most outstanding error committed by beginners, superseding all plot structures, composition and style, however important they may seem.

If you want to describe the feeling of a pilot, when he goes into a nose dive, don't attempt it unless you have had the experience yourself, and felt your very "inners" tightening into a knot, and watched the earth rush up to meet you as you dropped downward. Your assumptive description will be flat to the thousands of readers who have had the experience you lack.

Likewise do not describe the things to be

done by a Cowboy in order for him to stay upon the back of a pitching and plunging outlaw, unless you are familiar with the subject—and familiarity is not gained by witnessing a couple rodeo performances from the grand-stand.

But do write about those things which you have a definite picture in your mind, no matter how small; or how insignificant; or how trivial it may seem to you. If a mind picture has impressed you of an old lady's hands busy at the task of knitting, and you can describe the freckles or brown splotches that are apparent between the raised blue veins; or other descriptive characteristics, do so and keep it in your files for reference, and some day you will use it.

Mr. August Lenniger wrote me many criticisms advising me to quit writing short short yarns, and write something longer about a familiar topic. If I had paid strict attention to his first letter of criticism, and reread it each time before submitting another I would have possibly saved a year's time in arriving at a goal, even though it was small and unassuming.

In searching for a background and topics of which I was familiar, there was no light or encouragement in sight. I had spent twenty years in the unglamorous potato industry, as grower, packer, shipper and distributor. As far as I could visualize, a potato was just a potato to the consumer as well as to the industry itself. The magnitude of the industry, had always fascinated me, and I knew that every person connected with the potato business was continually crying for more information on its culture, control of diseases, yields per acre, quality, packaging, etc., and I decided to write about current potato topics, and if necessary make my own distribution to the people that were interested.

The title of "Spuditem's" was decided upon for the weekly article or news letter, which is now mimeographed and mailed to interested growers, shippers, railroads, container manufacturers and newspapers. Each week some sponsor interested directly or indirectly in the potato industry, pays for the article together with the cost of its distribution, and no charge is made to the subscriber or the newspapers who print all or part of it each week.

Credit is given the sponsor in each week's letter, and to date the sponsorship has run on a voluntary basis with many booked ahead for the future. Sponsors consist of potato Growers, Shippers, Railroads, Banks, Wholesalers and Receivers, who justify their expenditures toward *Spuditem's* as a means of disseminating the news relative to the Red McClure potato industry in the San Luis Valley of Colorado.

Requests for *Spuditem's* has run the weekly mailing list up to 342 copies, of which amount a good percentage goes to officials of the Department of Agriculture, Statisticians, Horticulturists, Quartermaster Buying Centers and Extension Branches of Agricultural Colleges.

The weekly checks are not large, but they are always there in advance.

The writing of *Spuditem's* has led into further fields, and has branched into many leads for special articles and stories, and all of them about potatoes. One welcome assignment was the writing of a weekly column for the *Kansas City Packer*, a weekly paper with a large distribution in the Fruit & Produce industry.

Mr. John Bird, Associate Editor of the *Country Gentleman*, gave me encouragement to write an article on increased production of potatoes which will appear in a future issue of that magazine under the crop section.

Two pieces of farm equipment designed and built in my district; one consisting of a seed cutting and disinfecting machine, and the other a mechanical potato picker, are each worthy of a special article to be supported by colored pictures.

Dehydrating plants are running day and night to process potatoes into compact containers for overseas distribution to troops. The lowly potato of which I scorned to write is so full of news and stories, that hundreds of articles would have to be written to do justice to its many interesting ramifications.

The production, processing, distribution, and now rationing of food is an interesting topic to every person in the United States, and it contains hundreds of human interest stories.

To date no human interest rationing story has appeared, and I will wager that every editor is looking for it, because it would be interesting to millions of people.

Or the farmer who had a tractor tire with five boots in it, and argued with the tire dealer that it could be fixed again, because he had read that it took two tons of rubber for every tank manufactured.

The Rationing Board members themselves, who take the gaff day in and day out, without any recompense. We kid them along, and call them a sissy, when they want to quit and join the Commandos.

You will be surprised at the interesting things that develop when you write about subjects of which you are familiar, and the nature of the subject need not be stupendous or dynamic.

W. G. ERICKSON,
Monte Vista, Colo.



CASTING CALL!

Broadway is casting. Broadway is in full swing, crackling with activity, breaking records, scrambling in frenzy to grab the jets of gold pouring in from all sides.

And who is running around like crazy, pleading for scripts?

Producers. The hunting season is on but the hunted has become the hunter. The producer sees before his eyes the shoddiest shows; the oldest revivals are coining money. For example, just one of Shubert's revivals of "Student Prince" is earning a reputed \$20,000 a week for them.

This is making our producers incoherent with avidity. They are even reading scripts.

So let us now turn to our little soft furred friend, the producer, and study his habits.

A producer is a creature that has the following equipment: a Groucho Marx system of filing, a fat stomach, a fat head, a private circle of false friends, a secret file of angels, a scrap book of unfulfilled announcements and an "office" that looks like Mussolini's last afternoon in Rome.

A producer is the man who buys script, goes out and raises 20 grand in production money, hires some name actors to pull at the box office, hires a director, scene designer, etc., then sits back and begins to gnaw his nails in fear he has assembled the wrong team and the ball will be fumbled.

All producers hate each other for reasons of jealousy, contempt or commercial rivalry. One season one is on top and the others are telling bawdy stories about him. The

next season a new arrival becomes their mortal opponent. Two or three of them carry the respect of the trade. Only actors and playwrights stand in awe of them. For some strange reason any hack can send an announcement to the press he is producing a show, and it will get into the papers. Next day the most beautiful actresses and the important leading men will be sitting in the ante chamber, bowing homage.

There are perhaps 100 such "shoe stringers" around B'way. There are roughly 20 established producers, putting on shows year after year, and another 20 on the fringe. We'll stick to the established producers.

Brock Pemberton. (He's my boss. I've been acting in his show for 10 months. Let us speak kindly.)

He is diligently looking for a play to produce this season. He should have found one before now, because he likes to open the theatre season and has in the past been the first one on the boards. He says he has burrowed thru piles of plays but hasn't found any. Columbia Films is backing him financially, having bought *Janie* for a reported \$100,000. The boss likes light bright, frothy, things. Comedies, farces, are his brand. He likes to amuse people, even personally, for he is very quick witted. He gives his plays long runs, sometimes nursing them for months past sickly box offices.

One of his famous productions was "Strictly Dishonorable."

He has in his office a very sweet director, Antoinette Perry. She likes serious plays of stature, and has produced several, some on an experimental basis which drew fine notices from the critics. They were plays about America and its problems. 244 W. 44th Street, N. Y. C.

Herman Shumlin. Probably the most respected producer on Broadway. He does serious plays with social content. Lillian Hellman is his favorite playwright, and her recent plays have been the "The Little Foxes," "Watch On The Rhine." Shumlin has some pretty tough playreaders and you have to pass their guard first. He has no play on deck, at this writing. Wants one very badly. 229 W. 42nd Street.

George Abbott. Likes farces and comedies. "Best Foot Forward," "Kiss And Tell," are his style. Often he does 50% of the re-writing for you if you have a good enough idea. His productions make pots of money for you and fetch high movie prices. Give him particularly anything with youngsters of 16 to 19 in the cast, having a frisky frolic. 630—5th Avenue.

Theron Bamberger. It's hard to say what he

wants. He's a publicity agent who turned producer. His production of *"Tomorrow The World"* may make him a half million dollars cold. He also conducts a summer theatre atop the Hotel Bellevue Stratford, home of ritzbitzes. He'll take a chance on something unusual. 1430 Broadway, N. Y. C.

Theatre Guild. Under the direction of Theresa Helburn and Lawrence Langner. Everyone knows the type of plays they present. At present they find themselves with very few plays for the coming season, and they have promised 6 to their subscribers. You send your script to John Gassner, their playreader, a very kindly fellow, who teaches playwriting at several colleges here in New York and environs. Takes 3 to 6 months for a reply, unless our repeated complaints have speeded up their beltline. At present they are basking in the rays of their successful *"Oklahoma."* 245 W. 52nd Street.

George Jessel. This comedian, believe it or Ripley, is engaged in many serious activities. He has invested in many plays, *"Run Little Chillun"* being his latest. He is looking for a play and perhaps you have one with a part in it for him, a la *"The Jazz Singer"* which he starred in and made famous. Read his biography (uncensored) and see what he would go for. Paramount Bldg. 44th and B'way, N. Y. C.

Ella Kazan, actor and director, who zoomed to fame last season. He directed *"Harriet"* with Helen Hayes, and the Pulitzer Prize *"Skin Of Our Teeth."* He is now producing on his own this season. Serious plays of unusual subjects. 49 W. 45th Street. c/o Cheryl Crawford.

David Lowe. A young man who was associated with Wm. Saroyan for a while. Hard to say what he wants. He's always glad to read plays though. 30 Rockefeller Place.

Guthrie McClintic. He produces all nature of plays. But arty. Dramas only. His last job was a revival of Chekov's *"Three Sisters."* He has a high position in the theatre. 1270—6th

Mike Myerberg. A new producer. Formerly Leopold Stowkowski's manager. He produced *"Skin Of Our Teeth"* and is now at work on *"Stardust,"* a play he picked up when it was done at Catholic University, Washington, D. C., as a student production, 234 W. 44th Street.

Michael Todd. A bold, easy money young man of 35, who goes for unusual plays. At the moment he's producing Gypsy Rose Lee's *"The Naked Genius."* Next comes Cole Porter's *"Mexican Hayride,"* with a Mexican background, a musical. Then Mae West in *"Catherine Was Great."* His office is 250 W. 52nd Street, N. Y. C.

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Billy Rose. Considered one of the big showmen of New York. He operates the Diamond Horseshoe where he gives you a dinner and a two hour show for \$2.50, and he does more business in his cellar than any other show on B'way. He's versatile. Right now he's producing the all-Negro "*Carmen Jones*." He's also done Clifford Odets' "*Clash By Night*," and Ben Hecht's "*We Shall Never Die*." His office is above his nightclub. 235 W. 46th Street, N. Y. C.

Lee Sabinson. Former script reader for Columbia Films. He fought for the Loyalists in Spain in 1938. He produced "*Counterattack*" last season. Wants a play with a message for the world. Smart guy. 1430 Broadway, N. Y. C.

Oscar Serlin. Another smart fellow. Made a fortune on "*Life With Father*." Is socially conscious, wants a better theatre and wants fine plays. RKO Bldg., Rockefeller Center, N. Y. C.

The Shuberts. They own and/or operate almost all the theatres on B'way. They buy and produce shows, occasionally. If you live in New York, you can always walk into Lee Shuberts' office, sit down on a bench without anyone asking you any questions, then soon an orange faced gentleman in his 60's will amble out, crook his finger and when your turn comes you walk in, he listens quietly to your proposition and tells you yes or no. Will listen to any idea or proposition you have. And if you have five thousand dollars plus a script, chances are you will get money and a theatre to produce your show. If you have part of the money he will consent to produce a victory garden on the stage as long as people will pay \$3.30 to come stare at it, 60% going to Shuberts. 234 W. 44.

Lee Strasberg. One of the most astute and educated men in the theatre. He's a director, but has also produced plays. He's constantly reading scripts, but is looking for the unusual in literature. 130 E. 78th Street, N. Y. C.

John Wildberg. Now producing "*One Man's Venus*." He revived "*Porgy And Bess*." Can't classify him. He started as a theatrical lawyer, married Ursula Parrott of "*Ex-Wife*" fame, and

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became a theatrical producer. Best we can tell you is that he is a producer with uncatalogued tastes. 49 W. 45th Street, N. Y. C.

A. H. Woods. This gentleman produced more plays than anyone else in America. 409 of them. The last few have run a week and been carted away at night. He lives in the 1920's when fast women, loose liquor and unfrozen gold flowed together past the box office. His last two plays were of 1920 vintage and he has a third of the same bouquet. Perhaps you have one he will be wild about. 400 E. 58th Street, N. Y. C.

John Golden. Producer of "*Claudia*." The best thing we can say of him is that he has two press agents, where others have only one. The three of them could push Herbert Hoover into a long run on B'way. He has no play announced yet for this season. Take a glance in the library at the list of plays he's sponsored. Perhaps someone ought to write a play about him. 246 W. 44th Street, N. Y. C.

Vinton Freedley. He likes musicals. "*Let's Face It*," was his last success. He's hard up for a musical right now, we hear. 30 Rockefeller Plaza, N. Y. C.

Alexander Cohen. A young man of 22 with hot pants for the theatre. He co-produced "*Angel Street*" and is now producing "*Bright Lights*," a cavalcade of the theatre the past 20 years. Don't know what type of play he will produce next, but he's always looking for a good script. His office looks like a Hollywood version of what a producers office should look like. All other producers offices in New York look like a dog's coffin. 1430 Broadway.

Alex Yokel. He produced "*Three Men On A Horse*." Is now producing "*The Snark Was A Boojum*." Heavens only knows what type of scripts he buys. Bad ones, say the critics. Paramount Bldg., 44th and Broadway, N. Y. C.

Max Gordon. Broadway's most active producer. His playwrights include Moss Hart, George S. Kaufman, Joseph Fields, the Chodorov Brothers. His plays have been "*The Dough-girls*" which is making a million, "*Junior Miss*," "*My Sister Eileen*," "*Roberta*," "*The Women*." This gives you a good idea as to the variety. He usually buys from agents. It's best to assume he buys scripts from name writers. 149 W. 45th Street, N. Y. C. His assistant Ben Boyar reads all his scripts first and Ben has read so many he's punch drunk. Well, lets not say any more about this office or we will be writing doggerel. 149 W. 45th Street, N. Y. C.

Gilbert Miller. A famous name in the theatre. His father Henry Miller, built the theatre that bears that name. At one time Gilbert Miller had a feud on with the Dramatists Guild and produced only imported plays. That's over now.



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* * *

THAT about covers the established producers. We've looked over the other 75 producers in our book and it's hardly worth printing their names at this time. Some of them are serious but can't finance plays. Others operate on strings and don't produce on Broadway.

Each of the 25 or so names listed here produce about one play a season. That's why we only get 5 to 50 plays, new ones, on stage each year. We should also add, they are all business men and wouldn't know art if it bit them in the pants.

* * *

To the above we may add the following: Fulton Oursler, former editor of Liberty Magazines, has joined with Herbert Harris, who is the uncle of Joseph, Herbert and Dorothy Fields (children of Lew Fields, comedian), to form a play producing company. They say they are convinced the public is ripe for escapist mystery plays and are looking for this type of script. Herbert Harris is also president of Charbert, Inc., a perfume company of which Wm. Gaxton, the actor, is president, and has financed shows before. His address is 27 W. 56. Oursler has Broadway successes to his credit.

Milton Berle, the comedy star of *Ziegfeld Follies*, has sent out his second call for script. He wants to become a Broadway producer he says and isn't interested in musicals or plays with a role for himself. Send it to his backstage dressing room, Wintergarden, 51st and Broadway.

A new set up called *Elray Productions, Inc.*, has opened offices at 565 5th Avenue. A. Raymond Gallo is president, a very nice

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fellow. Mrs. Henry B. Harris is play-reader. They will read plays thoroughly, at least the first few months till they become swamped with the stuff.

A one-act play contest is being run by John Golden, 246 W. 44th, similar to the one which resulted in *The Army—Play By Play*, only this new one is for the *Navy*, *WAVES*, *SPARS*, etc. Deadline is mid-December. Elmer Rice, Russel Crouse are among the judges.

Lastly, there is a new theatre being formed which is producing a revue titled, *Political Cabaret*. It opens October 2nd at Labor Stage, in New York, a small theatre with about 500 seats. The show is being produced by Leo Shull and staged by Lewis Allan, who also wrote a lot of the material. There is also material by Earl Robinson, Marc Blitzstein, Lou Kleinman. Skits dramatizing heroism in this people's war and introducing songs for democracy and victory, or sketches razzing reactionaries are acceptable and should be sent to Ann Allan, 111 W. 45th Street.

* * *

Here is a partial list of Broadway shows which were bought by the movies last season, and the prices they produced. We won't bother with anything under 50 grand:

- \$300,000—*Eve Of St. Mark.*
- 265,000—*Something For The Boys.*
- 260,000—*Without Love.*
- 250,000—*This Is The Army.*
- 250,000—*Dark Eyes.*
- 250,000—*The Doughgirls.*
- 225,000—*The Pirate.*
- 150,000—*Best Foot Forward.*
- 150,000—*Gaslight (also "Angel St.")*.
- 150,000—*Good Night Ladies.*
- 100,000—*Janie.*
- 75,000—*Flarepath.*
- 60,000—*Sons And Soldiers.*
- 60,000—*The Land Is Bright.*
- 50,000—*Kiki.*
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NEW YORK MARKETS

(Concluded from page 34)

ing to Hazel Berge, who edits *Modern Romances*. Writers seem to be floundering around sadly because they can't find that formula. What they need to do is look for good, dramatic, human interest stories, which abound in life all around them. Notice, when you read the papers for instance, the little dramas. Then search back for the conditions in the past which brought about those troubles, those conflicts. It is not just because of the war that trouble rises to the surface in human lives. It is something back farther, some lack of attention, which has festered and grown until it has broken out. Find that background, and you have found the real story. Then tell it simply and directly.

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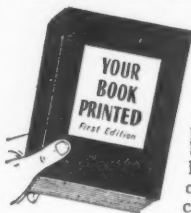
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The Mills in Washington

By LARSTON D. FARRAR

IF any one situation can give a picture of the millions of conflicts going on in Washington, it is the constant struggles among members of the writing fraternity who have converged on Washington.

The gathering of news and the ferreting of "angles" presents to us one of the most fascinating pictures of men working together to outwit each other. Reporters for rival news services will one minute be drinking together at the press club bar. A little later, one of them will give the others a lift to a Congressional hearing. After that, they are on their own.

Each man uses his wits to find new, unusual angles that others might forget, or overlook. Once they all know about a story, the scramble really begins. By person-to-person, over the phone, or on the wires, they contact wives, husbands, fathers, cousins, friends of the person figuring in the news. Before the day is over, the reporters—altogether—have given the public virtually every iota of news that could be squeezed from the individual, or happening.

Then the columnists take up the chase. David Lawrence, Frank Kent, Selden McAfee, Ernest K. Lindley, Drew Pearson, Frank Waldrop, John O'Donnell—all of these and dozens of others who write for the hinterland press begin to mull over what the reporters have uncovered.

Each man, working with a small staff, tries to consider a new angle, to approach the subject from a new side, to discuss a little-known point that may have been overlooked, or discarded, by the others.

Then the weekly newsmagazine writers enter the chase. Cleverer and more learned, as a rule, (or, at least, blessed with a higher salary and more time to think) than the newspaper reporters, these men have access to all the information gathered by the reporters and all the angles explored by the columnists—plus whatever "inside" pipelines to information they might have cultivated. *The United States News, Time, Life, Newsweek, Business Week, The Pathfinder* and dozens of trade publications are included in this category of researchers.

Next to enter the chase are the Letter Writers, a group of men who specialize in selling weekly or bi-weekly "inside dope" sheets to various groups in our society. These are the men who are adept at reporting an important international event in fewer words than you would use in an excuse to your wife about why you were late getting home. There are about 50 of these letters

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These letters generally specialize in certain fields—such as public utilities, hardware, distribution, steel, or any number of classifications. There are, incidentally, three letters circulated to labor leaders. Generally, the men who write these letters are tops in their respective fields, being familiar with the legal, political, fraternal, and business angles to everything they discuss.

Close behind the letter writers come the specialized and general magazine writers. Competition in this field is fully as terrific, in a different way, as competition among the newspapermen. Every writer who faces a monthly deadline is seeking a new personality, a new combination of unusual circumstances, a new disclosure, to rehash, rewrite, and review for his potential readers—once he gets beyond the editor.

Behind the magazine writers are the men who write books, pamphlets, studies, or "monographs." They, too, are looking for undeveloped angles, new light, new methods of presentation. They, too, are just as competitive as the magazine writers, the weeklies, or the newspapermen. They, too, must dish up something new for John Q. Public, at the same time hoping that a rival author is not dishing up the same thing simultaneously.

Intertwined in all this unrestrained competition, which likely would have given Henry George fits if he could observe it in action, are novelists, public relations men, publicity men, information directors, short story writers, playwrights, and press agents.

All of this, as you may guess, makes Washington one merry mill and should give a writer a chance to write a lot about writers, if he desires. Yet, all of this is very confusing. It is difficult, for one thing, to classify the writers you might see, meet, or with whom you might have a drink.

One of them might be a down-at-the-heel newspaper reporter who last year wrote a best-seller and the other week sold an article to *The Satevepost* for \$1,000. Or another might be a lawyer making \$25,000 a year who hadn't sold a piece of writing in a decade until just the other day, when his new book came out.

And, all the time, foreign correspondents are flying in and out of the town; playwrights are coming and going; novelists are serving with the War Manpower Commission as labor utilization experts and former magazine editors are doing a tour of duty in the Chemical Warfare Service. Who in the hell am I to try to tell you what Washington is like? Why don't you come down and see for yourself. Nobody is sleeping on the last bench in LaFayette Park, I saw it was empty last night myself.

* * *

War-Isn't-All-Hell Note:

On the same day recently, Edward J. O'Leary, author of the best-selling "*Semi-Private*," a book

on Army life, was notified that:

- (1) His best girl had said "yes."
- (2) He had won his lieutenant's bars.
- (3) His publisher announced the third printing of "*Semi-Private*."

Lieut. O'Leary, former Washington and Boston newspaperman, wrote his book while he was in basic training at nearby Fort Belvoir. He won his bars at the Engineer Officers Candidate School.

* * *

Ruth McKenney, author of "*My Sister Eileen*," and her husband, Richard Bransten (pen-named Bruce Minton) correspondent for *The New Masses* here, have hit on a unique way of entertaining guests in wartime and doing all-right, too, thank you.

At their Saturday night parties, the couple gives everybody present the privilege of stepping up to the bar and ordering a drink as often as he wishes. But for each one he takes, he pays a quarter—cash-on-the-barrel-head basis.

The liquor board has not yet demanded that they take out a sellers' license—but just you wait.

* * *

J. P. McEvoy, the w. k. writer, was in Washington recently, after having taken in Havana, and taught Hope Ridings Miller, society editor of *The Star*, the toast that begins with "Salud..."

She says now that it goes as follows: "Salud y amor y pesetas . . . y el tiempo gustarlas." (Health, and love and money . . . and the time to enjoy them.)

NOTES to you: Cecil B. Dickson, staff writer on national news and politics for many newspapers and magazines, has been named head of the Bannett Newspapers' first Washington news bureau . . . Pvt. Art Arthur, former N. Y. columnist and Hollywood screenwriter, has been assigned to write the radio programs for the Capt. Glenn Miller show, which features Corpl. Tony Martin and Corpl. Broderick Crawford . . . Dr. Suzanne Silvercruys, author and sculptor, is none other than the wife of Col. K. B. Lawton, director of the Army Pictorial Service, in case you didn't know . . . Genevieve Parkhurst, who has interviewed more notables than many folks will ever hear about, was through Washington recently . . . She writes for the mags . . . Albert W. Atwood, former chief editorial writer of the *Satevepost*, has been elected president of the Washington Rotary Club . . . Elizabeth May Craig, Washington correspondent for the *Portland Press Herald* and other Maine papers, is new president of the Women's National Press Club, succeeding Christine Sadler, of the *Washington Post* . . . Martin Dies now writes a column for several newspapers . . . Maj. Clarke Robinson, widely known novelist and playwright, lives in the Mayflower Hotel now . . . Shirley Hurst, author of "*Then Gilded Dust*," is a Washington newspaperman . . . Robert Considine, who collab-

(Continued on page 55)

Would You Like to Write the Words or Music for a Popular Song?

If you think you have the talent to write words or music as good as the popular, patriotic, hill billy or other type songs on the market today you should write us.

OUR PURPOSE

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His song was selected for publication. Hundreds of dollars have been spent on its promotion. It should be on the list of leading songs being broadcast soon and on the hit parade a little later if it continues its present progress.

Send a postcard, letter, or wire for information about our service for new songwriters.

MY SERVICE FLAG, words by Frank Fahlor. The song which we think may be one of the big hits of the war. Mr. Fahlor works in a steel mill close to Pittsburgh.

AFTER THE RAIN, words by J. D. Thompson. Mr. Thompson is a fireman. He lives in Louisville, Kentucky.

All of these songs were completed by Allied Music Company. The words are by new writers. All have been broadcast on net-work programs. Request them from your favorite artists. If you want a listing of the radio broadcasts of our songs for any particular week please request it when you write us.

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TYPIST—Stenographer desires position with author or writer 4 or 5 hours in afternoon or evening. Experienced, mature. Box W-5.

GHOSTWRITER—Fifteen years' experience in mending writing for marketing. I do not tell what to do, I do it for you. Reference Women's Who's Who. Correspondence requires return postage. Natalie Newell, Coconut Grove, Miami 33, Fla.

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SOME ONE TO CARE—That universal need. Join THE FRIENDSHIP CLUB. Write Charlotte Kay, Box 670, Seattle, Washington. Postage Please.

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WOMAN ARTIST—Wishes meeting another cultured woman interested in music and art, living in New York City. Box W-6.

HOBBY-CRAFT STUDIO turns your poems into lovely personal "Greeting Cards," or "Album," \$1.50—100. New process, swift service, guaranteed satisfaction. Liberal samples, 25c. Lura's Hobbycraft Studio, Donelson, Tenn.

GENTLEMAN—38, tall, wishes correspondence with educated young ladies. Box 265, 207 East 84 St., New York City.

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WANTED: WRITER—ARTIST

SMALL, well rated Detroit magazine wishes to contact seasoned writer living in Detroit or vicinity. Work can be done at home. Also, have need for an artist to work on part time basis. State age, experience, references, other qualifications in detail. Correspondence will be held strictly confidential. Write Box W-12.

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B-E-A-T Income Tax through War Money in Mail Order. Investigate at once. James Cutler, Publishers, 31-wd South Ninth, Reading, Pa.

PROFESSIONAL WOMAN invites correspondence from gentlemen, 38 to 50, writers, professional or business, preferably in or near New York City. Box W-9.

YOUR SUB-CONSCIOUS MIND can and will give you what you desire, when you know how to direct it. Write for our free treatise, "Creative Power is available to you." Creative Thought Studio, P. O. Box 1, Greendale Station, Worcester, Mass.

"BECKY'S CORSET" Ellie Hill, \$2.00. House of Pettit, 161 Lexington, New York City.

GIRL WHO LOVES BOOKS desires position around them or with writer. Now employed as private secretary. Box W-10.

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YOUNG MAN would correspond with others interested in Proust's *Cities of the Plain*, Box W-3.

CAROLE—Introduction intriguing. Give with additional! Don't forget the pictures, darling. George Duncan, General Delivery, Cincinnati.

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YOUNG LADY, New Yorker, wonders how "Good Neighbor" policy would work with gentlemen of good background, vicinity New York. Box W-1.

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WOMAN desires congenial adventurous woman companion about fifty to plan for post-war camping. Must like roughing it. Arlie Hauser, 11712 Grand River, Detroit 7, Mich.

"WRITING THE MAGAZINE ARTICLE" (by Charles Carson) continues to soar in new record-breaking sales. This fascinating text is as up-to-date as this morning's newspaper and as practical as an extra dollar in your pocket. Its pungent style will entertain you, its friendly counsel will inspire you, and its solid instruction will shove you right into print! Order from Writer's Digest, \$1.50 postpaid.

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EXPERIENCED WRITER wants correspondence with aspiring writers. Object—collaboration, assistance, marketing. Orval Kennedy, 1701 Dallas Ave., Brownwood, Texas.

LONELY? Let us help you find happiness. Stamp brings particulars sealed. Complete with list, 35c. Peters, 305 Jackson, San Antonio, Texas.

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PLOTTOES FOR SALE—Writers group has several new Plottoes by Cook, with instruction booklets. Breaking up. Plottoes for sale at \$8.00 each. Address Pauline Reardon, 344 East 48th Street, New York City.

MALE AUTHOR and LECTURER, early 40's, healthy, well-liked, interested in arts and the occult, wishes personal contact or correspondence with desirable member of opposite sex with like tastes, early 30s. Object: Surprise meeting of kindred soul. New York and Washington contacts preferred. If sincere, please write details. Box W-7.

PROXY offers research in library, museum, for writers, teachers, speakers. Also shopping, information. Minimum service charge, \$1.00. Proxy Shopping and Research Service, P. O. Box 30, Los Angeles, Calif.

CONSULTATION CENTER—Send your problems in love, marriage, child training to trained professional social workers. Fees from \$1.00 to \$3.00. Confidential. M. F. Dugas, Chairman, 4447 Pillsbury Ave., Minneapolis, Minn.

ONLY UNUSUAL YOUNG MAN 21-28 reads Writer's Digest. For such we have opening to develop as private secretary. Must type, spell, punctuate, drive car, be interested in people. Writing ambitions valuable. This is job with psychological educational institution, can lead to profitable uncrowded future, for young fellow who may be lonely and misfit in other fields. Apply in handwriting, enclose typewriting, and clear snapshot. AIGA, Inc., Linn Creek, Mo.

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LONE MALE, 29, would correspond with congenial persons on literary and literate subjects. K. H. Lee, 308 4th Ave., Seattle, Wash.

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DON'T BE LONELY. Finding new friends for lonely men and women in our business—may we help you? Salt Lake Friendship Club, First National Bank Bldg., Salt Lake City, Utah.

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POETRY EXCHANGE. For poets and poetry lovers. Make friends with the poets! Send quarter for details, Box 1348-W, Louisville, Ky.

FEMININE WRITER desires correspondence with unencumbered southwestern man around forty. Integrity, normality, respect of community required. No other need reply. Answers checked. Box W-15.

FINANCIAL PARTNER for new \$1.00 year educational magazine, No. 5 next issue. Ethel MacLasky, 1140 North LaSalle Street, Chicago.

SAVE 50% ON CIGARETTES. Send for Free Catalog prices and trial offer. Sidney Ram, 59 West Monroe, M-14, Chicago 3, Ill.

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HA HA ON LEO. Who said 1/2c? (O.)

JEWISH GIRL, attractive, desires correspondence with other aspiring writers. Box W-13.

KNOW YOUR POSSIBILITIES. Complete handwriting analysis. Send \$1.00 to Graphologist, 62 Garden Court, Buffalo, N. Y.

GET ACQUAINTED with fellow writers through Author, 69-33 Groton Street, Forest Hills, N. Y. (Stamp appreciated.)

WRITER wants attractive young lady companions, New York only. Box W-14.

OLD-TIME FRIENDSHIP LEAGUE. Parted friends or relatives, register for dime and 3c stamp. Box 1348-W, Louisville, Ky.

PROFESSIONAL COLLABORATION on plays and radio scripts. Address, The Quill Club, 2124 Cherokee Parkway, Louisville, Ky.

GENTLEMAN, writer and master bridge player would like to hear from ladies of means who might want: Lone, to learn to play bridge with the experts, or both. Box W-18.

EXPERIENCED TYPIST—Let me write your letters, personal, business, etc. Confidential service, rates reasonable. Z. Miesch, Box 674, Grand Prairie, Texas.

YOUNG MAN, 21, wants correspondence with young aspiring authors and others of both sexes. Object: Exchange of ideas, development of mutual interests and friendship. P. O. Box 741, Columbus, O.

HORARY ASTROLOGY—Three questions answered by scientific calculations for \$1. Margaret Donnelly, Box 84, Scotch Plains, N. J. Miss Donnelly is a graduate of Elizabeth Aldrich, New York's renowned astrologer.

GENTLEMAN, 28, educated, athletic, seeks interesting female companionship, or correspondence, New York vicinity. Box W-17.

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THE MILLS IN WASHINGTON

(Continued from page 50)

orated with Capt. Ted W. Lawson on "Thirty Seconds Over Tokio," is in and out of here a lot . . . Fowler Barker, formerly operations division manager of the Air Transport Association of America, will edit a new aviation magazine for McGraw-Hill . . . Major Charles McArthur, whose wife is Helen Hayes, calls his young boy, Jamie, "The little President." Says he looks like Willie . . . Mrs. James G. Crowley, whose husband is foreign editor for the Whaley Eaton Service (one of those "letters"), wrote a clever piece about Washington, entitled, "Bedlam, D. C.," for last month's *Harper's Bazaar* . . . The cartoon showing of Clifford K. Berryman, Washington *Star* cartoonist, has been extended three times thus far at the Corcoran Gallery of Art here . . . Mrs. Josephine Gibson Knowlton has written a really-deep scientific volume entitled: "My Turtles," after an 18-year study. She is the sister of Charles Dana Gibson, creator of the "Gibson Girl," of undying fame . . . Donald Richberg, who used to head N. R. A., later wrote a best-selling song, then wrote a volume of poems, practices law in the big money brackets, has written a book: "Government And Business Tomorrow." . . . Stuart Chase came down to Washington to see his daughter, Miss Sonia Hatfield Chase, marry Lieut. William Hudson, Jr., U. S. A. . . . Howard E. (Smoky) Baker, a hairdresser in nearby Silver Spring, wrote the song, "Casablanca To Berlin," which is widely hailed by—guess who?—his publishers . . . Latest writer to win the typewriter service ribbon, given by reporters to departing authors, was Lieut. Max Miller, who wrote "I Cover The Water Front." The ribbon's color design is two horizontal blue bands divided by a line of red . . . (And Larston Farrar, shame on the little b. for not telling us, just sold an original gem to *Reader's Digest* for \$500. What a columnist!—Ed.)

* * *

M. Jagendorf, author of many books of plays, is now at work compiling an anthology entitled 25 *Non-Royalty Holiday Plays*, and welcomes the submission of manuscripts. Scripts should be written for the 8-14 age level, and deal with a representative American holiday. Payment is by arrangement with the author, and rights for this anthology only will be purchased. A stamped, self-addressed envelope should accompany submissions, which are to be addressed to:

M. JAGENDORF,
c/o GREENBERG: Publisher,
400 Madison Avenue.
New York 17, N. Y.

The deadline for manuscripts is October 1, 1943.

REWRITE Magazine

Have You Seen? . . .

- (1) the new Market Lists? Juvenile Book Editors (August); Big Pay Fillers (September); Short-Short Stories (October).
- (2) "How to Keep Records" (Illustrated)? A fine authoritative article by Mrs. Mildred Hardcastle, well known juvenile author. (July).
- (3) Readers' Questionnaire? REWRITE's answer to every writer's and editor's prayer: first hand reports on what America wishes to read. You can vote, too.

These and Many Other Features

Writers everywhere are saying that REWRITE is the most alive, aggressive, practical writers' magazine. The September issue: detailed reports on the UNH Conference; Published and Ms. stories, articles analyzed; Specific Answers to Writers' Problems; Plotting Methods. You will wish to subscribe; better yet, to stretch your folding money by begging, borrowing or stealing a Complete File of this unique professional magazine for writers.

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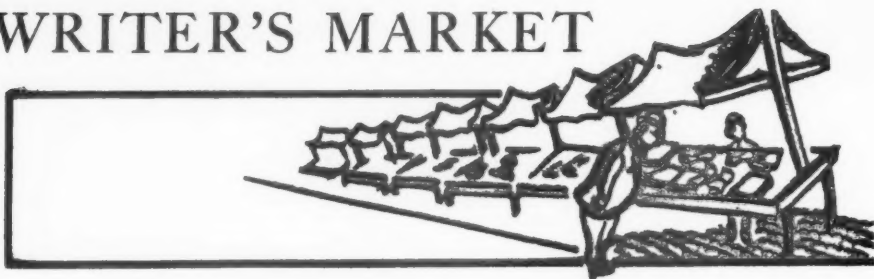
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WRITER'S MARKET



Quality Magazines

Current History, 299 Madison Avenue, New York City. D. G. Redmond, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use articles on current events, stressing their historical, economic, political reasons for being. No photographs or poetry. Payment is approximately 1c a word; \$25 per article."

Harper's Magazine, 49 E. 33rd Street, New York City. Frederick L. Allen, Editor. Issued monthly; 40c a copy; \$4.00 a year. "We use distinguished fiction; no set limits on length, but 3000-7000 ordinarily preferred. Also use articles for intelligent readers, on war subjects and on political, economic, social, and cultural subjects. We buy poetry, but no photographs. Reports usually in less than two weeks. Payment on publication."

The Nation, 55 Fifth Avenue, New York City (3). Freda Kirchwey, Editor. Issued weekly; 15c a copy; \$5.00 a year. "We use articles on political, economic, and social questions of national and international interest. We buy poetry, but no photographs. Reports in one week. Payment is 1½c a word, on publication."

The New Republic, 40 E. 49th Street, New York City. Bruce Bliven, Editor. Issued weekly; 15c a copy; \$5.00 a year. "We use articles on subjects of general economic, political, and social interest. We are unable to publish fiction, apart from 'Soldiers Prose'—a competition open to members of the armed forces. Payment at regular rates, plus \$25 prize for best entry submitted each month. Prefer 1000 word manuscripts. We buy poetry, but no photographs. Reports in one to two weeks. Payment is 2c a word, on publication."

Survey Graphic, 112 E. 19th Street, New York City. Paul Kellogg, Editor. Issued monthly; 30c a copy; \$3.00 a year. "We use factual articles on present-day social and economic problems, 2500-4000 words. Timely, quality, imperative. No fiction. We buy photographs only as illustrations for articles and rarely buy poetry. Reports in one to two weeks. Usual rate of payment is 1c a word, on publication."

Second Class Magazines

The Republican, 53 W. Jackson Blvd., Chicago, Illinois. Marie Claire Louisell, Associate Editor. Issued monthly except July and January; 25c a copy; \$2.00 a year. "We use 1500 to 3000 word articles, written in popular vein, dealing with current domestic and foreign policy problems which are properly the subject of partisan interest. Articles should maintain objective point of view, but writers must have in mind principles and goals of Republican party. We also use articles on Republican personalities and articles speculating on political developments. Most articles written on assignment. Payment is according to value of material, with 1c a word the minimum."

Women's Magazines—First Class

Charm, 79 Seventh Avenue, New York City (11). Mrs. Frances Harrington, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use short stories, 1700 words, and a few up to 2500 words. No particular slant—just as long as they are good. Article material is mostly staff assigned. Can use humor or anything of interest to business girls. We buy poetry and photographs. Reports in one week. \$200 is top price for name fiction; mostly \$125."

Glamour, 420 Lexington Avenue, New York City (17). Elizabeth Penrose, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We consider articles that are of timely interest to young women, most of them with jobs. Should be practical, informative, with a feminine slant. Some personality stories used. Word limit, about 2500. Not buying fiction at present. We buy photographs but hardly ever buy poetry. Reports in two to three weeks. Rates vary, depending on merit of material to us and its location in book. Half payment made on acceptance, half on publication."

Holland's Magazine, 3306 Main Street, Dallas, Texas. J. Tom Mann, Editor. Issued monthly; 10c a copy; 50c a year. "We use stories with love interest, 1500 to 3500 words; humorous stories, 500 to 1500 words; features of interest to southern women, 3000 words; love and mys-

tery serials. No sex stories. We buy poetry and occasionally photographs. Payment is 1c to 2½c a word, 10 days after acceptance."

The Household Magazine, 8th & Jackson Streets, Topeka, Kansas. Nelson A. Crawford, Editor. Issued monthly; 10c a copy; 75c a year. "We use stories under 3000 words, dealing with family life, home, children, etc. Effective humor is especially welcome. Also use brief, authoritative articles of interest to homemakers. Our demands for articles are so specialized, however, that we always want to be queried in advance. We rarely buy photographs, and only on order. Short lyrical verse is bought, but no dialect or attempted humor in verse form. Reports usually in one to two weeks, sometimes longer. Payment is 2c a word and up for prose and 50c a line for verse, on acceptance."

She, 521 Fifth Avenue, New York City (24). Alma Chestnut Moore, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We buy very little fiction: about two stories in each issue of thirty or more titles. Fiction preferably under 3000 words; strong emotional writing. Also use articles on any subject of interest to women with stress on the problems of personality, love, marriage,

BOOK AUTHORS

COMPLIMENT OF THE MONTH: Did you see the lead article in the **AUGUST DIGEST** by my client Marjorie Holmes, whose book I criticized and sold? In her article this successful book author says of me, among other things: "He suggested a plan for complete reorganization. In one letter he taught me things about writing a novel that I'll remember all my life."

MOST UNUSUAL SALE OF THE MONTH: To a new publisher who is going places, who told me about his needs—Frederick V. Fell. I made one telephone call, sold him the idea, arranged the advance—now watch for **DAY UNTO DAY** by Nick Kenny. It's going to be heavily promoted and publicized. Out this month—**CAT'S PAW** by D. B. Olson, which I placed with Doubleday, Doran not long ago.

YOU AND THIS BOOK MARKET: Through the years I have placed more first novels, and first non-fiction books than I can keep track of. I am receiving so many calls that I can't list them here—but I'll be glad to see your book lengths (mystery, straight novel or non-fiction) at no obligation to you.

The work of my authors appears on the list of such houses as **DUTTON, DODD-MEAD, APPLETON, DOUBLEDAY, DORAN, VANGUARD, FUNK & WAGNALLS, SIMON & SCHUSTER, LONGMANS-GREEN, DAVID MCKAY, MORROW, PHOENIX, ARCADIA, GREENBERG**, and many others. I shall be glad to discuss your book projects (complete or in outline form) at no obligation to you.

A. L. FIERST

COMBINED OPERATIONS

Victory! Again we used everything we had. That's the secret—**EVERYTHING WE HAD!**

Writing and fighting are alike. In your writing battle, make it total—or you're out. Nine out of ten writers, especially beginners, fail to take advantage of their experiences and backgrounds. Cut loose with everything you have, as my selling authors do, and watch what happens! The trick is—**COMBINED OPERATIONS!**

You have in your own life the key to what you should be writing and where you should be selling. I **KNOW**. I have found those very keys in the background of writers who are now regular contributors to the slicks, the book publishers, the pulps, and every other market you can think of. Take Henry Luoma, of Michigan. I have just made his first sale, on a subject I suggested, to a market he never heard of.

Writes this author: "Thanks a million for your check . . . I'd never even heard of the magazine, and here I am spending their money. You wrote me you liked **TEMPTATIONS** and had a market in mind for it. And bang! One trip out. One check. That's calling your shots all around!"

WHERE YOU COME IN: Best way is to tell me about yourself when you send me your manuscripts—as my selling authors did. Once I decide where your true talent lies, we go to town. Week's checks of press time: \$1135, covering one novelette, one story, book royalty, and three articles.

My sales commission is 10%. After I make a couple of sales for you, I drop all fees. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 per thousand words for the first 3,000 of any script; 50c per thousand words thereafter. All books over 45,000 words (any length) \$24. Poems, \$1 each. Resubmissions free. No "collaborations." I report in two weeks. Remember that my work with thousands of authors has made every one of your writing difficulties familiar to me. Send me your best manuscript now and be sure to tell me about yourself.

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Women's Magazines—Second Class

The Better Home, 161 Eighth Avenue North, Nashville, Tennessee. Elizabeth D. Meadow, Editor. Issued quarterly; 12c a copy; 48c a year. "Most of our copy is supplied by the editors or solicited from staff writers, but we can use a few poems, articles, stories, sermonettes. Articles should be descriptive, biographical, historical, literary, scientific. Should be written in popular style, and not be severely technical or statistical. Can use short verse of sound sentiment, also photographs. Reports once a month. Payment is 1/2c a word for prose and slightly higher for poetry, on acceptance."

Mother's Home Life, Winona, Minnesota. Issued monthly; 5c a copy; 25c a year. "We use stories of about 2500 words; articles, 500 to 700 words. We buy a few short poems, but no photographs. Reports in six to eight weeks. Payment on publication."

My Baby Magazine, 1 E. 53rd Street, New York City (22). Louise Cripps Glemser, Editor. Issued quarterly; 50c a copy; \$2.00 a year. "We use timely, factual articles, brightly written for expectant or new mothers on any aspect of baby or child care. We buy photographs, but no fiction or poetry. Reports in two or three weeks. Payment is 1/2c to 2c a word."

Religious Magazines

The Improvement Era, 50 North Main Street, Salt Lake City, Utah. "We use short stories and short short stories of a general nature with a high moral tone, but not preachy. We buy photographs and poetry. Reports in three weeks to a month. Payment is 1/2c a word for prose and 1 1/2 a line for poetry, on publication."

Mother's Magazine, David C. Cook Publishing Co., Elgin, Illinois. Mae Hurley Ashworth, Editor. Issued quarterly. "This is a religious magazine which seeks to establish closer cooperation between home and Sunday school in giving children Christian training. We use stories, not over 2500 words, of mothers and small children under 12 years. Stories should have plot, and problems should be solved according to some Bible teaching or Christian concept. Also use articles to 1000 words, telling how mothers have solved problems of teaching children religion or giving them Christian character training. We buy child life pictures and poems glorifying

Christian motherhood. Sample copy and form letter for writers sent on request. Reports in one month. Payment is 1c a word for prose and 20c to 25c a line for poetry, on acceptance."

Picture Magazines

Look Magazine, 511 Fifth Avenue, New York City. Daniel D. Mich, Executive Editor. Issued fortnightly; 10c a copy; \$2.50 a year. "We use articles, mainly built about one person or group of persons, in every classification—sports, music, national and international affairs, women's interest, science and medicine, stage and radio, movies, food and health, style and beauty—to interest every member of the family. The editors are interested only in articles where the picture possibilities are clearly discernible. No fiction or poetry. Reports in three weeks. No definite rate—depends on importance of article and author. Payment on acceptance."

Sport and Outdoor Magazines (Including Pulp)

Ace Sports, 67 W. 44th Street, New York City (18). A. A. Wyn, Editor; Donald A. Wollheim, Managing Editor. Issued quarterly; 10c a copy; 40c a year. "We use two to three novelettes an issue, ranging between 8,000 and 12,000 words. Short stories range between 2500 and 6500 words. Same general types and requirements as *12 Sports Aces*. We occasionally use short articles between 1200 and 1800 words, dealing with various aspects of sports such as history, oddities, data, and other interest-holding material. No photographs or poetry. Reports in two weeks. Payment is 1/2c a word and up, on acceptance."

The American Field, 222 W. Adams Street, Chicago, Illinois. William F. Brown, Editor. Issued weekly; 20c a copy; \$5.00 a year. "We want good hunting stories, principally of upland game bird shooting over pointers and setters. Also duck hunting stories, especially with retriever breeds being used. 1500 to 3500 word articles. We buy photographs, but seldom poetry. Reports in ten days. Rates vary, on publication."

American Lawn Tennis, 366 Madison Avenue, New York City (17). S. Wallis Merrihew, Editor. Issued 15 times per year; 35c a copy; \$4.00 a year. "We use articles relating to tennis matters. We buy photographs, but no poetry. Payment is 3/4c a word, on publication."

Baseball Stories, 461 Eighth Avenue, New York City. Jack O'Sullivan, Editor. Issued semi-annually; 20c a copy. "We use thrill-packed yarns of the diamond: pro, amateur, college, or the services. Shorts, 4500-8000 words; novelettes, 10,000-15,000 words; novels, 16,000-18,000 words. We occasionally buy humorous poetry,

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but no articles or photographs. Reports in one month. Payment is 1c a word and up."

Exciting Football, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued semi-annually; 15c a copy. "We use a 25,000 word lead novel, 8,000 to 10,000 word novelettes, and several short stories not over 6000 words long. Stories are about amateur or professional football, or with strong football background. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up, on acceptance."

Exciting Sports, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued quarterly; 10c a copy; \$1.20 for 12 issues. "We use a 15,000 word lead novel featuring only baseball or football in season; novelettes, 8,000 to 10,000 words; short stories not over 6000 words long. The 'odd' sport angle especially desirable. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up, on acceptance."

Fight Stories, 461 Eighth Avenue, New York City. Jack O'Sullivan, Editor. Issued quarterly; 20c a copy; 80c a year. "We want all types of stories with a boxing angle—professional, college, amateur, Army, Navy, or Marine Corps. Emphasize in your hero the Tunney qualities of clean-cut youth and the Dempsey qualities of a wallop. Clean, hard-hitting American fighters in fast-moving dramatic tales of the prize ring, in any setting. Shorts, 4500 to 8500 words; novelettes, 10,000 to 15,000 words; novels, 16,000 to 25,000 words. We also use biographies and autobiographies of famous fighters, 16,000 to 25,000 words. Accurate, intimate, vivid descriptions of their lives and ring battles. Send synopsis first. Also accurate, vivid descriptions of famous prize ring bouts, about 5000 words. No photographs or poetry. Reports in a month. Payment is 1c a word and up."

Fur-Fish-Game, 174 E. Long Street, Columbus 15, Ohio. A. V. Harding, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use true stories on hunting, fishing, fur farming, dogs, coon hunting, etc. Prefer articles with snapshots (glossy prints) which can be used for illustrations. No fiction or poetry, but we occasionally buy photographs for cover purposes. Reports in two to three weeks. Payment is 1/4c a word, on acceptance."

M. A. C. Gopher Magazine, Minneapolis Athletic Club, 615 Second Avenue South, Minneapolis, Minnesota. Arlene R. Sayre, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use articles, about 1000 words or slightly more, on sports in general or one in particular, including hunting, fishing, and 'how-to-do' athletic activities and photography. Also use photo-

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graphs, but no fiction or poetry. Reports in two weeks. No payment, except copy of magazine.

Nature Magazine, 1214 16th Street, N. W., Washington (6), D. C. Richard W. Westwood, Editor. Issued ten times a year; 35c a copy; \$3.00 a year. "We use articles on natural history, wild life, conservation. Study magazine and query editor before submitting. No fiction. We buy photographs and poetry, but are overstocked on poetry now. Reports in one week. Payment is 1c to 2c a word, on acceptance."

Outdoors, 729 Boylston Street, Boston 15, Massachusetts. H. G. Tapply, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use little out-and-out fiction. We like narrative material describing fishing and hunting adventures; true-story accounts by writers who have *been there and done it*; who can write from first-hand experience with authority. Fields in which we are interested are fishing, hunting, camping, training and hunting with sporting dogs. Good photos help to sell. We also use some humor in the field. We are especially interested in the 'how-to' type of article on subjects in our field. Also new ideas for fishermen, hunters, and campers. Articles on controversial subjects in the field are good bets, if authoritative. We use a little short, humorous poetry. Reports within a week. Payment is by arrangement."

Popular Football, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued semi-annually; 15c a copy. "We use a 20,000 word football lead novel, 8,000 to 10,000 word novelette, and several short football stories not over 6000 words long. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up."

Popular Sports, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use a 25,000-30,000 word lead novel about baseball or football only, 7500-8000 word novelette, and several short stories not over 6000 words long. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2 a word and up, on acceptance."

Rod and Gun in Canada, 1224 St. Catherine Street West, Montreal, Quebec, Canada. K. Marshman, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use stories and articles of actual experiences of practical sportsmen on Canadian woods and on Canadian waters. No photographs or poetry. Reports in ten days. Payment is 1/2c to 2c a word, depending on material, on publication."

Skating, 30 Huntington Avenue, Boston 16, Massachusetts. Mrs. T. Weld Blanchard, Editor. Issued 4 times a year; 50c a copy; \$2.00 a year.

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Ski Illustrated, 110 E. 42nd Street, New York City (17). Graham C. Thomson, Editor. Issued 4 times a year; 25c a copy; \$1.00 for 5 copies. "We use stories about any phase of skiing, 1000 to 1500 words. Also articles regarding ski instruction, towing, etc. We also buy photographs. Reports within a week. Payment is 1½c a word."

Thrilling Football, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued semi-annually; 15c a copy. "We use a 25,000 word lead football novel, 8,000 word novelette, and several short stories of football not over 6000 words. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is ½c a word, on acceptance."

Thrilling Sports, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use one 10,000 word novelette, two 8,000 to 10,000 word novelettes, and several short stories not over 6000 words long. All types of sports stories wanted—the 'odd' sport angle yarns especially desirable. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is ½c a word and up, on acceptance."

12 Sports Aces, 67 W. 44th Street, New York City (18). A. A. Wyn, Editor; Donald A. Wollheim, Managing Editor. Issued quarterly; 10c a copy; 40c a year. "We use two novelettes an issue, ranging between 8,000 and 10,000 words. Short stories range between 1200 and 6000 words, with preference for the shorter length. Good, fast-action sports stories. We have no taboos such as produce the Sunday School type of sports hero. All types of sports, including fight stories. We buy stories of seasonal sports about four months in advance of season. Also use a few short articles between 600 and 1800 words, no longer. Deal with sports history, oddities, data, etc. No photographs or poetry. Reports in two weeks. Payment is ½c a word and up, on acceptance."

Pulp Magazines

Air War, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use a 10,000 to 12,000 word lead novelette, 8,000 to 10,000 word novelette, and several short stories from 2000 to 8000 words. Stories of to-

day's war in the air, wherever it is being fought. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up."

Army-Navy Flying Stories, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use two 10,000 word novelettes and a number of short stories not over 6000 words long. Stories are same type as *Air War*, with action taking place in the present war in any part of the globe. Heroes must be members of the Armed Forces of the United States. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up."

Flying Aces, 67 W. 44th Street, New York City (18). A. A. Wyn, Editor; Neil Caward, Managing Editor. Issued monthly; 15c a copy; \$1.80 a year. "We are always interested in factual aviation articles dealing with any phase of aviation that we have not already covered—personal experience stories of flyers, human interest stories on flying. If possible, author should accompany his manuscript with photos suitable for use in illustrating it—photos that will reproduce well in rotogravure. No fiction being purchased at present. Reports in about a week, often less. Payment is 1c to 3c a word; a higher rate in special instances. Payment on acceptance or when going to press."

Lariat Story Magazine, 461 Eighth Avenue, New York City. Jack O'Sullivan, Editor. Issued bi-monthly; 20c a copy; \$1.25 a year. "We use melodramatic cowboy yarns that will rivet reader's attention at all times. Typical *Lariat* story is a cowboy hero in range country riding through a good, thick plot that gallops with speed and rises to a climax with a swirl of fast raw action. Shorts, 4500 to 8500 words; novelettes, 10,000 to 15,000 words; novels, 16,000 to 20,000 words. We do not buy photographs and seldom buy poetry. Reports in a month. Payment is 1c a word and up."

R. A. F. Aces, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use a 10,000-12,000 word lead novelette, an 8,000 to 10,000 word novelette, and several short stories not over 6000 words long. All stories deal with air action against the Axis Powers by the RAF, or Americans in the RAF. Stories can be laid in any part of the world where the RAF may be in action. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up."

Sky Fighters, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued bi-monthly; 10c a copy; \$1.20 for 12 issues. "We use a 15,000 word lead novelette, an 8,000

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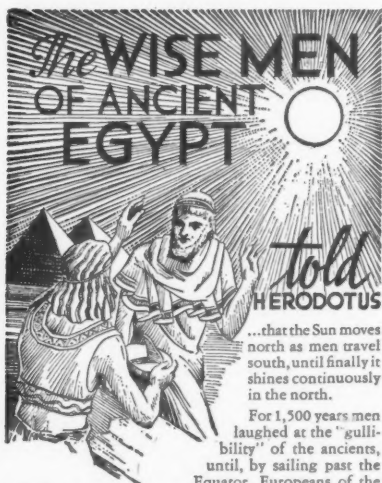
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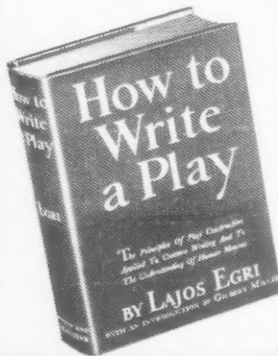
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